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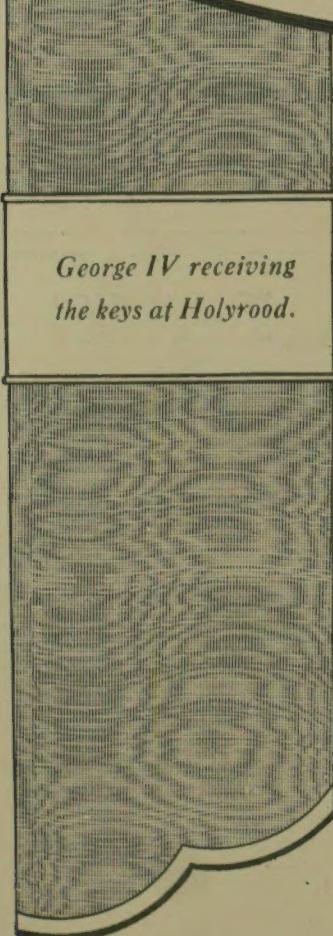
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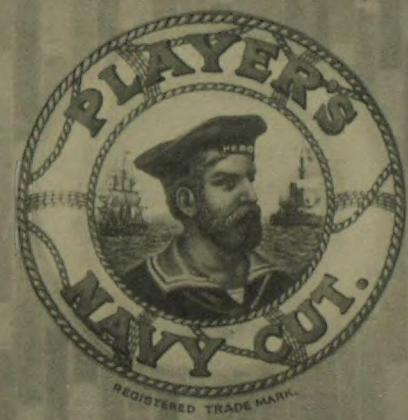


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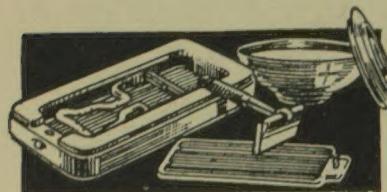
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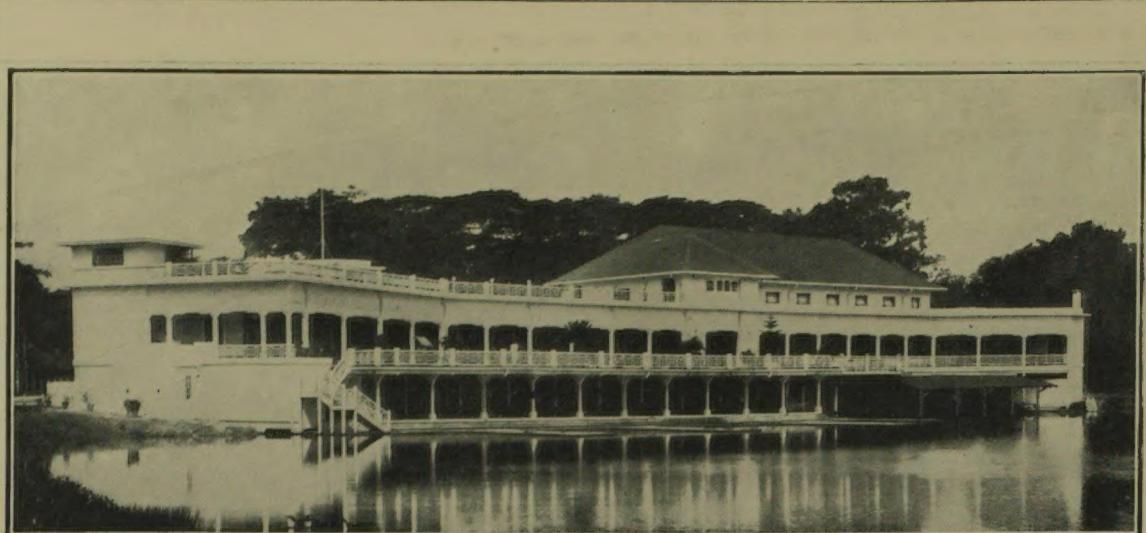
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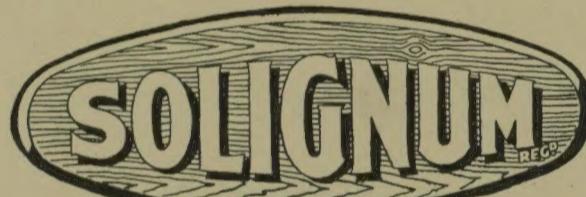


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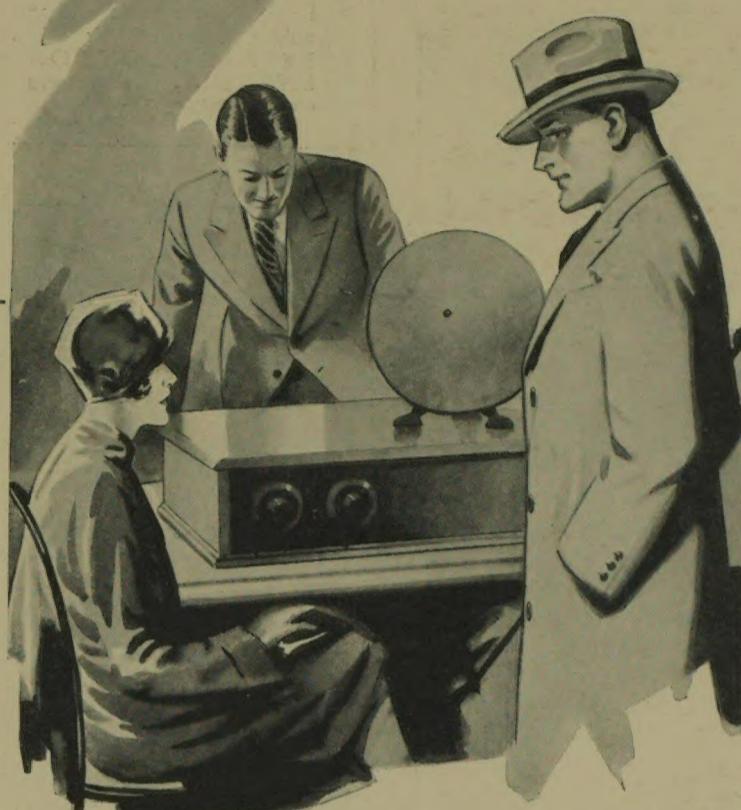
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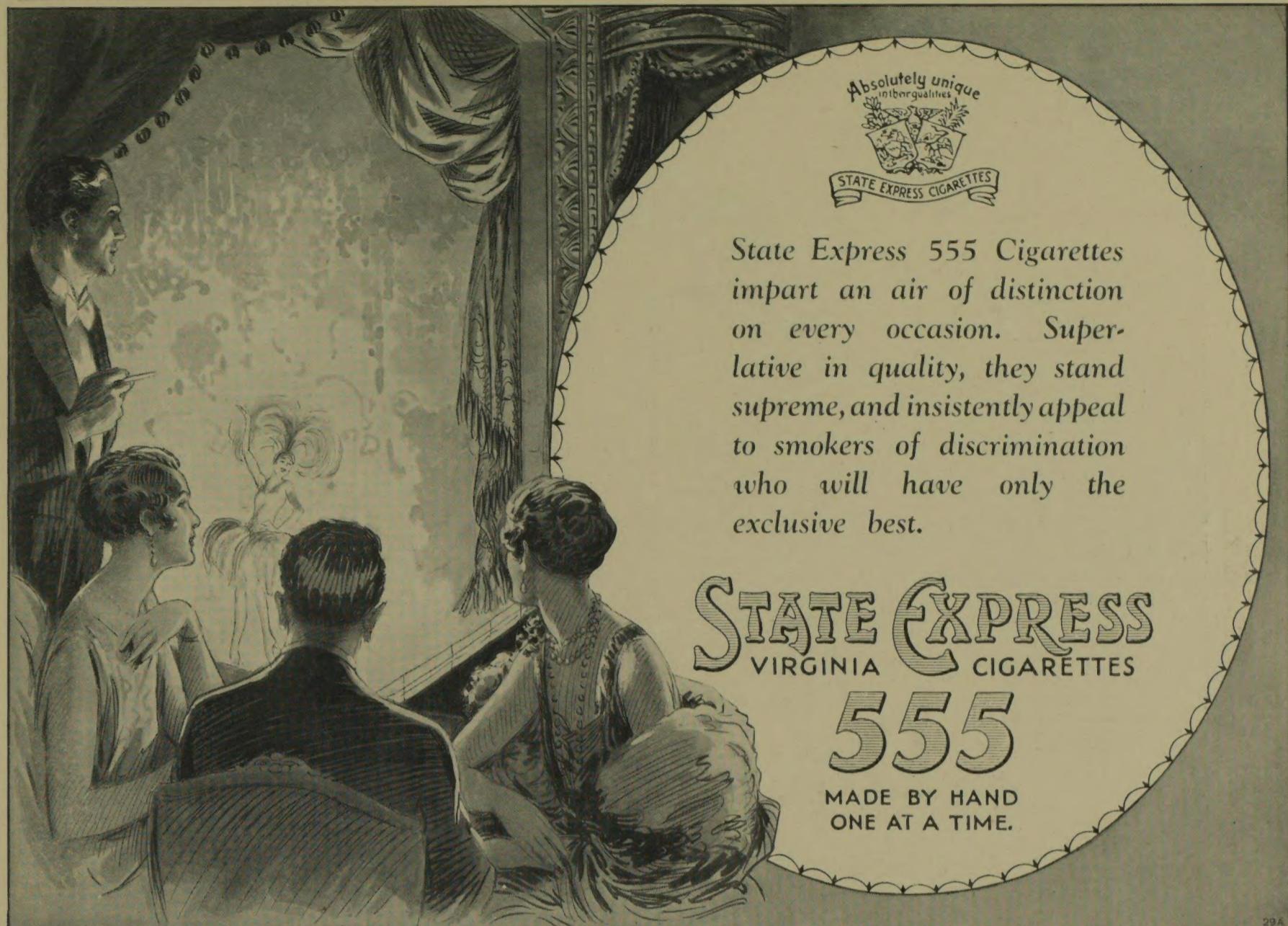
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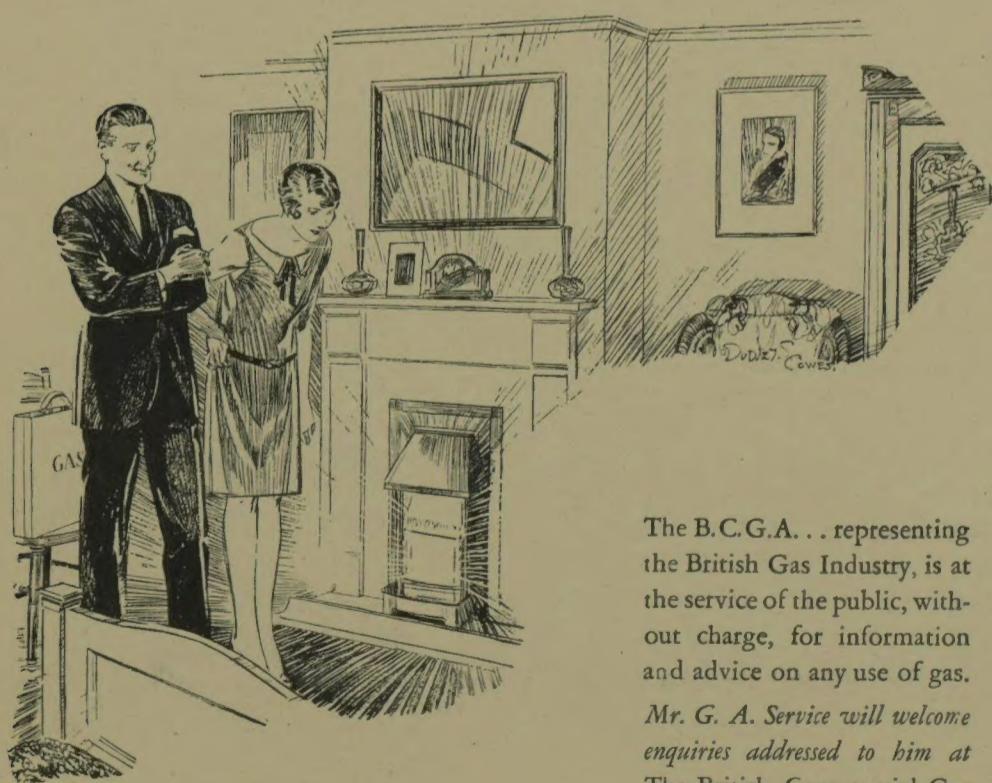


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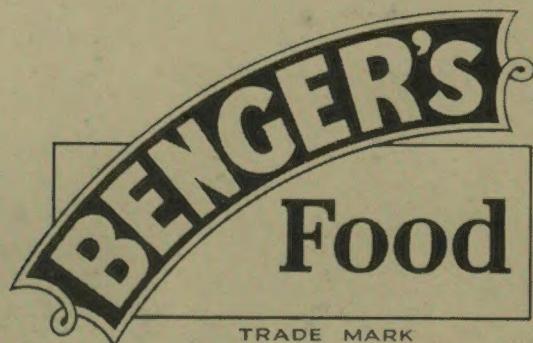
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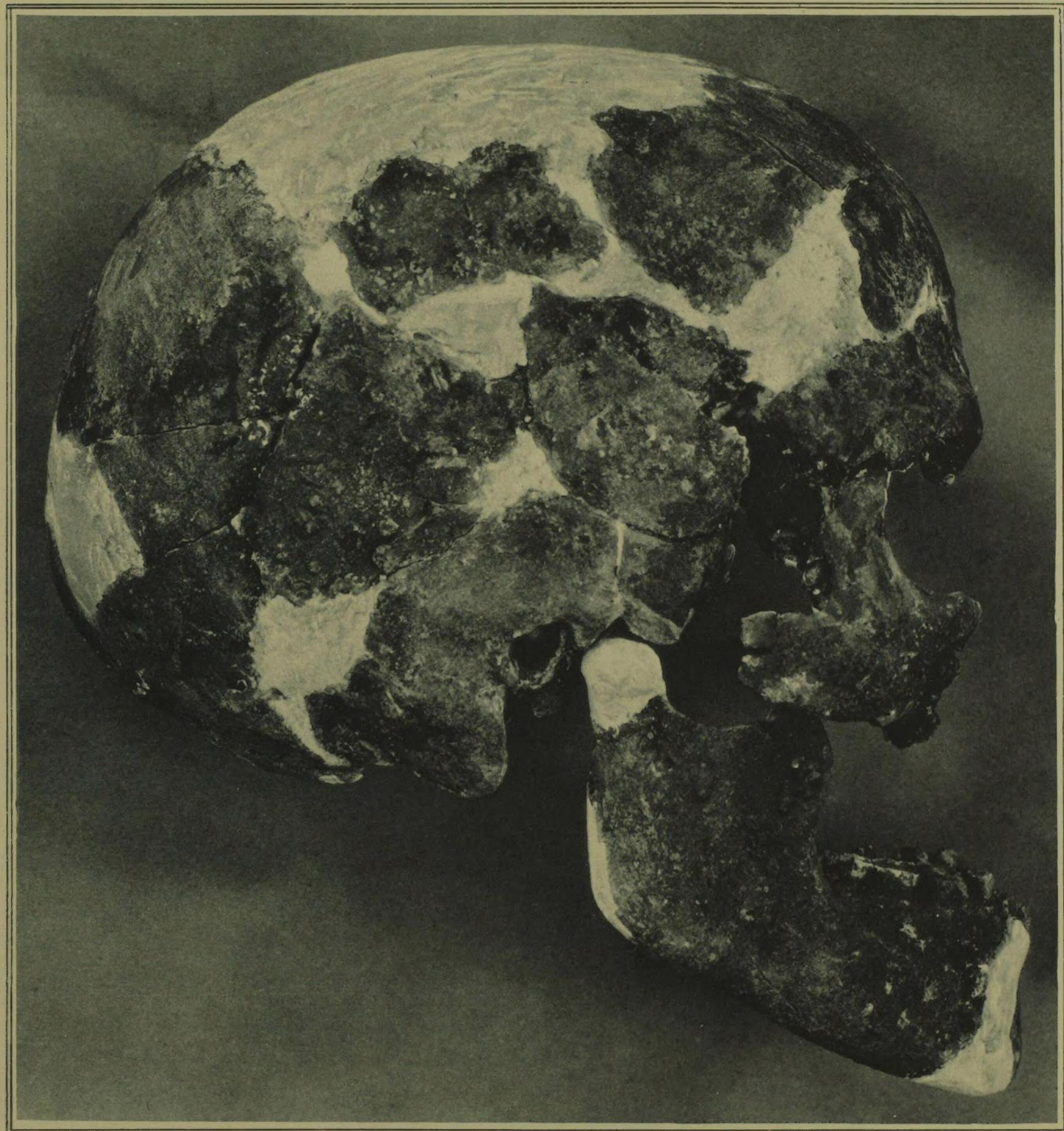
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SATURDAY, MARCH 16, 1929.

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THE MOST IMPORTANT DISCOVERY OF PRIMITIVE MAN IN SOUTH AFRICA: THE NEW "SPRINGBOK" SKULL OF A PREHISTORIC MAN—LARGER-BRAINED THAN THE AVERAGE MODERN ENGLISHMAN (ACTUAL SIZE).

On February 8 the Transvaal Museum at Pretoria announced the discovery of a human skull, and other bones, associated with the fossil remains of an extinct gigantic buffalo, during road-making operations in the Springbok Flats in the northern Transvaal. The character of the skull (with its large brain-case, eyebrow ridges only slightly protuberant, and pointed chin), and the size of the other bones, indicate a large and powerful type not closely related to the negro races. On the succeeding pages we give articles on the subject by Sir Arthur Keith,

Dr. Robert Broom, and Mr. Herbert Lang. Both the two latter describe the "find" as the most important discovery of primitive man yet made in South Africa. Sir Arthur Keith points out that the brain was larger than that of the average modern Englishman. He considers the skull akin to those found in Kenya by Mr. L. S. B. Leakey, and that the "Springbok" discovery "carries the history of a prehistoric invasion of Africa by a tall, long-headed, big-brained race a long stage farther to the south." Other photographs appear on page 428.



THE "SPRINGBOK" MAN: NEW LIGHT ON SOUTH AFRICAN PRE-HISTORY.

IEWS ON A HIGHLY IMPORTANT DISCOVERY BY THREE EMINENT SCIENTISTS—
SIR ARTHUR KEITH, F.R.S., DR. ROBERT BROOM, F.R.S., AND MR. HERBERT LANG.



AN INTRODUCTION BY
SIR ARTHUR KEITH,
F.R.S.

LET me, in the first place, express the indebtedness of all students of ancient man to *The Illustrated London News*. In its present issue it adds one more portrait to the growing gallery of man's prehistoric ancestors. But for the interest which *The Illustrated London News* has done so much to stimulate in all parts of the world, the ancient skull which Dr. Robert Broom is seen holding in front of him (Fig. 1) might have been ground into road metal to pave the way which crosses Springbok Flats.

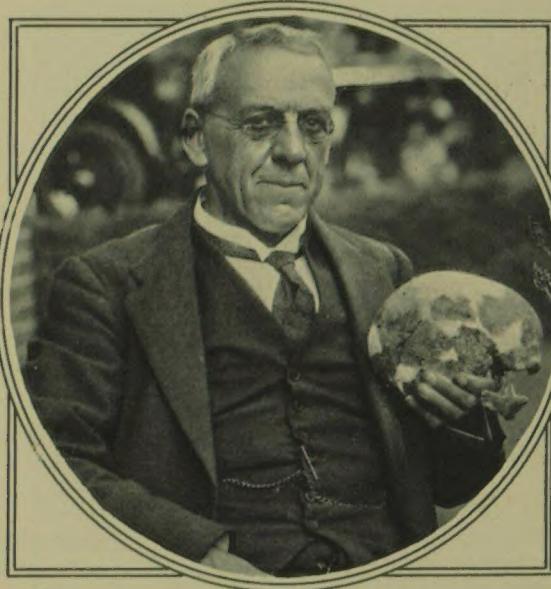


FIG. 1. DR. ROBERT BROOM, F.R.S., WITH THE SKULL OF THE "SPRINGBOK" (OR "BUSHVELD") MAN, WHICH HE HAD JUST RESTORED.

Dr. Broom's article on the skull is printed here. We may recall that last year he was awarded the gold medal of the Royal Society.

I am sorry that Dr. Broom proposes to change the name "Springbok" to "Bushveld" man; we came to know him, from the accounts cabled home at the time of his discovery, as "Springbok" man, and most of us are likely to retain a name that comes so easily to the tongue. He was a remarkably tall and big-headed fellow. From the dimensions of his skull given by Dr. Broom, and from others inferred from the photograph (reproduced on the front page of this number), the size of his brain was certainly over 1500 cubic centimetres—against 1480 for the average modern Englishman.

The discovery now announced is of particular interest to all who are following the excavations being made in Kenya Colony by the East African Archaeological Expedition under Mr. L. S. B. Leakey. The man discovered in the tufa deposits of Springbok Flats has so many points of resemblance to the men whose remains have been found in Pleistocene deposits of Kenya Colony by Mr. Leakey, that there cannot be a doubt that, if not the same people, they are very closely akin.

The Illustrated London News announced, with full illustrations (April 4, 1914, p. 563), the first discovery made of Pleistocene man (of the Springbok type) in Africa. The discovery was made at Oldoway, in Tanganyika Territory (then German East Africa), by Dr. Hans Reck. His photograph is reproduced here (Fig. 2), and it will be seen that the fossil man there represented closely resembles in all his features the Springbok man. I at first looked upon the Oldoway man as an "intrusive" burial—a modern Hamitic negro buried in a Pleistocene deposit—a sandy, calcareous tufa not unlike the Springbok deposit. It was Mr. Leakey who undid me. After he made his discoveries in Kenya, he went to Berlin and saw the Oldoway skeleton; it was fossilised to the same degree as the bones of extinct species of animals lying in the same deposit. Mr. Leakey has found nearly a score of skeletons of the same type in Pleistocene deposits of Kenya.

Thus the discovery at Springbok carries the history of a prehistoric invasion of Africa by a tall, long-headed, big-brained race a long stage farther to the South. Mr. Leakey, like Dr. Broom, does not regard these people as African in type. They are certainly not negroes, but, in my opinion, they are negroids—finding their nearest affinities in the tall Hamitic, black-skinned people of north-east Africa. At least

that is the inference I have drawn from the facts at my disposal.

Dr. Broom is inclined to regard Springbok man as mid-Palaeolithic in date—making him a contemporary of Neanderthal man in Europe. I think Mr. Lang comes nearer the truth when he ascribes him to a later culture—the Capsian culture—the contemporary in Africa of the Aurignacian in Europe. Mr. Lang believes the people of that date did not bury their dead. They certainly did so in Europe from mid-Palaeolithic times onwards. I am sure the Oldoway skeleton was deliberately buried, as were the skeletons of Pleistocene men in Kenya. One may take it as an axiom that, where parts representing a complete skeleton are found together, there was a deliberate interment.

The present discovery fulfils the hope which has been growing ever stronger these twenty years past, that Africa still contains all the documents needed to restore the history of man in the continent formerly known as "dark."

THE "BUSHVELD" FOSSIL (ALSO CALLED "SPRINGBOK" MAN), VERY PROBABLY AN ANCESTOR OF THE KORANNAS.

By DR. ROBERT BROOM, F.R.S.

THE skull and skeleton which have just been unearthed in Springbok Flats form undoubtedly the most important discovery of primitive man in South Africa, and it is a discovery which must be of great value to anthropologists in Europe and America. We have long known that man inhabited South Africa in very early prehistoric times. In the Stellenbosch district there are thousands of large stone implements of a very early date. In the Diamond Gravels of the Vaal River valley there are literally hundreds of thousands of implements of a somewhat later date, but yet of a time that must be tens of thousands of years ago. But of neither the man who made the Stellenbosch implements nor the man of the Diamond Gravels was anything certainly known. Now, for the first time, we have clear evidence of the later Palaeolithic man.

This new find is associated with the extinct buffalo (*Bubalus bainii*). At Hagenstad, in the Orange Free State, we find large numbers of human implements in association not only with the extinct buffalo, but also with remains of the extinct horse (*Equus capensis*) and two extinct antelopes. We are thus probably pretty safe in associating the new fossil man with the Hagenstad implements, and in thus determining that he is the man of what the archaeologists call the middle Palaeolithic period. Apart from the archaeological interest, the skull and skeleton are of great anatomical and anthropological interest. As will be seen from the photograph (on the front page), the skull is a variety of what is called the modern type of man. The brain has been large, the forehead ascending and with no marked ridges over the eyes, the face long, and the chin pointed.

In the past, anthropologists have not been entirely free from blame. They have assumed, without any satisfactory evidence, that a skull with a large brain and a pointed chin is not likely to be old, and almost invariably when such a skull has been found, even though its credentials seemed to be thoroughly satisfactory, the anthropologists would have none of it. In 1863 a pointed jaw was got at Moulin Quignon, in France. It was found associated with mammoth teeth and old stone axes, but, as it was of what is called the "modern type," it was discarded, and is now forgotten.

Sixty years ago the famous Collyer jaw was got in a very old deposit in Norfolk. It was examined by all the eminent scientists of the day, but, as it was not of a typical monkey type and had a pointed chin, Science threw it in the waste-paper basket. The Galley Hill skull seemed quite certainly of great antiquity; but, alas! it had a large brain and a pointed chin. So to-day anthropologists regard it with suspicion.

This newly-discovered skull, which may be called the "Bushveld Skull," has also a large brain and a pointed chin; and yet it is undoubtedly old, and very old. The antero-posterior measurement of the skull is 195 mm., and the breadth about 144 mm. This means that the brain was quite up to the average of Englishmen of to-day. The brow, though ascending, is narrow, and the eyes small. The face is large, and the nose probably moderately flat. The lower jaw is extremely large and massive, but the molar teeth are small and quite unlike those of the negro or Kaffir. The limb bones are those of a man of about 6 ft., or a little over, and of extremely powerful build. The photographs (on page 428) show a few comparisons.

In considering the relationships of the Bushveld man we are in difficulty from the comparatively few other prehistoric types known from any part of the world. In Europe there are two well-known early types of man—the Neanderthal and the Cro-Magnon man. Manifestly, the Bushveld type has no near affinity with the Neanderthal; but with the Cro-Magnon there may be a relationship. Cro-Magnon man was of large stature, and he had a large brain and a pointed chin. Still, I do not think the relationship close. The skulls are differently shaped, and, if the face is obtained of the Bushveld man, I expect it will prove to be very different from that of the Cro-Magnon type. Possibly, however, the South African type, or a near relation, may have been ancestral to the large-brained European prehistoric man.

Some years ago, a very large prehistoric skull was found at Boskop, in the Southern Transvaal. Unfortunately, only the upper part of the brain-case, a temporal bone, and a fragment of the lower jaw were obtained. The skull is of enormous size, and extremely thick in parts. We know, however, too little of it to be quite sure of its affinities. It may have been ancestral to the Bushveld type, but is



FIG. 2. THE FIRST DISCOVERY OF PLEISTOCENE MAN (OF THE "SPRINGBOK" TYPE) IN AFRICA: A SKELETON FOUND AT OLDOWAY, IN GERMAN EAST AFRICA (NOW TANGANYIKA), BY DR. HANS RECK, EARLY IN 1914—SHOWN IN SITU.

In his article on this page, Sir Arthur Keith recalls this photograph (given in our issue of April 4, 1914) as illustrating "the first discovery of Pleistocene Man in Africa," and points out that "the fossil man represented closely resembles in all his features the 'Springbok' man." Dr. Hans Reck, who discovered these Oldoway remains, thought them those of a man drowned about 150,000 years ago.

not very nearly related. Possibly he was the man who made the Stellenbosch type of implements.

While, however, we cannot find any near relatives of the Bushveld man in Europe, I think we have his descendants still surviving in South Africa. Formerly it was supposed that in South Africa we had three native races—the Bushmen, the Hottentots, and the Kaffirs. Then it was later held that the Hottentots were merely a race formed by the crossing of Kaffirs and Bushmen. In dealing with the yellow-

skinned races of South Africa a few years ago, I endeavoured to show that the Hottentots were a distinct race, and I also gave reasons for believing that the Korannas—now nearly extinct as a separate race—are the remains of a fourth distinct nation, once probably very powerful and numerous.

This Bushveld man in no way resembles the Bushman or the Kaffir. He has some affinities with the Hottentot, but in many characters he so closely approaches the Koranna as to make it highly probable that the Korannas of to-day are the somewhat degenerate descendants of the Bushveld men of early days. Whether the Bushveld man was the artist who engraved the wonderful pictures of animals on the rocks, I cannot say. He must have been a man of considerable intellect, and I have long been of the opinion that the engraved stones are not the work of Bushmen, but of Korannas.

THE STORY OF THE DISCOVERY OF THE "SPRINGBOK" MAN, AND THE GIANT BUFFALO THAT POSSIBLY KILLED HIM.

BY MR. HERBERT LANG.

THOSE acquainted with the many interesting fossil finds of Quaternary mammals which are continually being made in the diamondiferous gravels of South Africa have never had any doubt about the important position of South Africa as an evolutionary centre. Totally different views were held by most anthropologists as regards the possibility of finding here fossil remains of primitive man. He was generally believed to be a relatively recent immigrant from the north. The unearthing of the all-too-fragmentary remains of the Boskop *calvaria* in 1913 offered little positive evidence of its actual status, and did not influence to any extent theories entertained on the subject of primitive man in South Africa. More important was the Rhodesian skull; morphologically it is generally considered more primitive than any of the Neanderthaloid skulls. It might, therefore, have been appraised at over a million years old. Yet, found as it was in association with recent mammalian remains, it was believed to have survived much longer. In this respect we have yet to learn how many hundred thousands of years some of our present-day mammals have maintained their status unchanged.

Fortunately, the present discovery of fossil remains of man is of an exceptionally satisfactory nature, as Dr. Broom's preliminary study sets forth. Without fear of contradiction it is to be considered as the most important and most valuable discovery of this type ever made in South Africa. As in other instances, it is due to fortuitous circumstances. Gangs of white working men were employed in road-making in the Springbok Flats. Quarries were opened at suitable distances along the new roads to secure calcareous tufa for the road bed. After taking off the overburden of about one-and-a-half feet of dark reddish-brown soil, the extensive formation of calcareous tufa below is quarried. About three feet below the surface of the soil, one of the men, Mr. Miller, picked up some bones, and put them aside. Captain Bishop Brown, of the Provincial Administration, who is himself a keen naturalist and an old friend of the Transvaal Museum, sent them to this institution as a gift.

Mr. C. J. Swierstra, Director of the Transvaal Museum, recognising the great importance of this discovery, immediately motored to Tuinsplaats, eighty miles north-east of Pretoria, together with Mr. Austin Roberts and the present writer. This locality is known also as Odendaals Vlei, since it holds during the rainy season a certain amount of water, but is now dry. The site of the find was carefully investigated, and, as no road material had been removed, Mr. Swierstra at once made the necessary arrangements for further search for any fragments that might still be recovered. The bones were found at least three feet below the ground, and were buried one-and-a-half feet in the calcareous tufa. By Dr. Rogers's notes (given under Fig. 4 adjoining) the readers of *The Illustrated London News* will be made acquainted with such data as are of interest in connection with this peculiar formation.

After his return from the Springbok Flats, on February 8, Mr. Swierstra issued a statement to the Press, of which the following abstract gives a good idea of the discovery. "It is positively proved that a large-sized, powerfully built man, not closely related to any negroid race, lived in former times in the Springbok Flats. Though it would be premature to state definitely to which group of primitive men the remains are to be attributed, it may confidently be stated that they are of the heavy Cro-Magnon type, though final study will probably prove them more primitive.

They are not likely to be associated with the Neanderthaloid Rhodesian man, as the relatively slight protuberance of the supra-orbital shows. The essentially powerful mandible exhibits all the usual characters to be expected of such a primitive human type. The teeth of the lower jaw are heavily worn, similar to those of the Rhodesian man. Much of the skull, some of the longer bones, and part of a hand are now available; most of the vertebral column and the entire pelvis are missing."

Fortunately, Dr. Robert Broom arrived opportunely at the Transvaal Museum to make studies for his monograph on fossil reptiles of the Karroo. Mr. C. J. Swierstra invited Dr. Broom—widely known as one of the foremost research workers also in this line—to prepare an account of this discovery. Dr.

good idea of the size of this formidable beast is offered by the illustration (on page 428) of the metacarpal bone of the fore-limb, part of the recent discoveries. Measurements between the tip of the horn-cores, according to the best of the examples preserved in the South African Museum, attain nearly eleven feet. The spread of the actual horns might therefore be fifteen feet or more. This buffalo is a close relative of the Indian buffalo, arna or carabao (*Bubalus bubalis*), with a record horn spread of nine feet, domesticated and used in Egypt, Italy, the Balkans, throughout southern Asia, and many of the near-by islands.

All the human bones were found on the same spot, and there is no doubt that all of them belong to the same individual. They were badly broken, but are now well impregnated with lime.

The fractures suggested that these bones were crushed under violent pressure before they were fossilised. The man in question may have been killed and trampled upon by the buffalo. This theory would furnish, in part, an explanation why all those fragments trampled into mud by the angry buffalo should thus have been preserved. Hyenas, jackals, vultures, and other scavengers would not have removed them. The bones surrounded with heavy muscles or extensive soft parts, such as the pelvis or the vertebral column, may have attracted the beasts which carried them off or destroyed them. There can be no question that the abundance of such scavengers has contributed much to make such a fossil "find" one of the very rarest of occurrences in South Africa, as these early men practised no burial rites. In any case, bones once held in such a formation as calcareous tufa would be firmly anchored and well fossilised; erosive conditions could not affect them in any destructive way.

No stone implements have been found, but they might have easily disintegrated in the calcareous tufa. One intrusive rock of syenitic composition, of foreign origin, shows polished surfaces as if having been used by man, but it cannot be connected with the fossil remains. The bones of the buffalo and of two evidently primitive antelopes were found at the same level

as the Bushveld man, but at a distance of from six to ten yards.

The Springbok Flats derive their name from the great herds of graceful antelopes which in former times enlivened these regions. Situated north-east of Pretoria, they lie practically in the centre of the Transvaal Province. Geographically, they form part of the Bushveld, and are made up of sedimentary and igneous rocks of the Karroo System. Their general altitude is about 3500 feet above sea-level, and their extent 2900 square miles, with a diameter of about fifty miles. The Flats are characterised by gentle and broad undulations that give them a plain-like appearance. The peculiar black and red soils, of great fertility, are at present of low economic value, since the absence of well-defined watercourses and the general aridity makes agricultural returns uncertain. A still more arid period has evidently preceded the present climate. Extensive deposits of calcareous tufa are located beneath the top layer of soil. At Tuinsplaats the soil is about a foot and a half in thickness, and the upper four feet of calcareous tufa is soft enough to serve as loose road material; deeper down, the tufa is more rock-like.

Palaeolithic stone implements of a great variety of forms, including scrapers and arrow-heads, are remarkably numerous in certain places. Dr. P. A. Wagner's (1927) estimate of over forty-three million implements over the 1420 square miles of the southern portion of the Springbok Flats gives an idea of the extraordinarily numerous settlements in past times. For many thousands of years these people must have lived mainly by hunting. No connection whatever can be established between this culture and the fossilised human remains under question.

Comparative studies of petroglyphs* have long ago convinced me that in very ancient times a highly intelligent primitive race lived in the Western Transvaal. That these people showed no affinity with those who were responsible for negroid pictorial or sculptural art was absolutely certain. The strikingly superior mentality which created the remarkably artistic petroglyphs in the Transvaal furnishes evidence that they were far in advance of the times. After having attained a great perfection, their culture seems to

[Continued on page 428]



FIG. 3. IN THE QUARRY WHERE THE REMAINS OF A GIANT BUFFALO WERE FOUND (SIX TO TEN YARDS FROM THE HUMAN REMAINS): MR. MILLER, THE DISCOVERER, POINTING TO THE LAYER (JUST BELOW HIS HAND) WHERE THE BONES WERE EMBEDDED.

On the right is seen Captain Bishop Brown, of the Provincial Administration, who sent the fossil bones to the Transvaal Museum at Pretoria. On the left is Mr. C. J. Swierstra, Director of the museum, who immediately motored to the spot, with Mr. Herbert Lang and Mr. Austin Roberts.

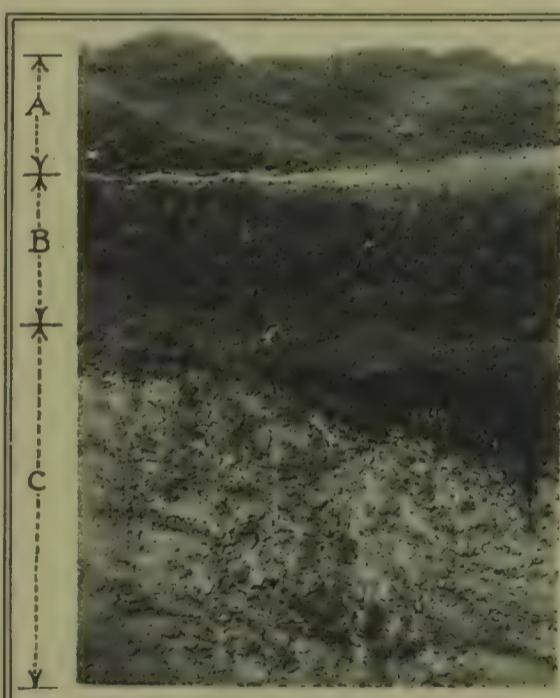


FIG. 4. SHOWING THE LAYER OF CALCAREOUS TUFA (C) IN WHICH THE "SPRINGBOK" SKULL WAS FOUND, BENEATH A LAYER OF REDDISH-BROWN SOIL (B) AND "OVERBURDEN" (A): STRATA IN A SECTION OF THE QUARRY AT TUINSPLAATS.

The cross marks the layer in which the skull was found. Describing the strata at the scene of the discovery, Dr. A. W. Rogers, F.R.S., Director of the Union Geological Survey, writes: "The bed-rock below the limestone is basalt, considerably decomposed by groundwater and veined by calcite. The basalt is of Stormberg (probably Lower Jurassic) age. It is overlain by 3 or 4 feet of white limestone veined by red clay films, and enclosing small pieces of weathered basalt. It was in the middle of this limestone that the bones lay. The limestone is of the kind known as 'desert-limestone,' 'surface-limestone,' 'tufa,' or 'calcrete.' . . . The rate of its formation must vary enormously, and, in the absence of a dated mark of some kind, no definite estimate can be made."

Broom has very kindly written out his preliminary findings for the readers of *The Illustrated London News*. (See the preceding article.)

This discovery furnishes positive proof of the existence of a large primitive man living in the Transvaal together with the gigantic extinct buffalo (*Bubalus bainii*), generally considered of Pleistocene age. A

* Our readers will recall the photograph (sent by Mr. Herbert Lang and published in our issue of July 14, 1928) of a wonderful petroglyph of a white rhinoceros—a rock-engraving, said to be from 25,000 to 50,000 years old, found in the south-western Transvaal and attributed to the later Palaeolithic period in South Africa corresponding to the Aurignacian in Europe. A similar petroglyph of the same date and from the same source, of a black rhinoceros tossing a "Boskop" boy, was illustrated in our issue of Oct. 6 last, also from a photograph sent by Mr. Lang.

"SPRINGBOK" MAN; AND A GIANT BUFFALO WHICH PERHAPS KILLED HIM.

PHOTOGRAPHS SUPPLIED BY MR. HERBERT LANG (SEE HIS ARTICLE, AND THOSE OF SIR ARTHUR KEITH AND DR. R. BROOM, ON PAGES 426 AND 427).



A CROWN VIEW OF THE LOWER JAW OF THE "SPRINGBOK" MAN (RIGHT) COMPARED WITH THAT OF A KAFFIR (LEFT): A VIEW SHOWING (IN THE FOSSIL JAW) THE WELL-GROUND BUT RELATIVELY SMALL MOLARS ALL OF THE SAME SIZE.



THE UNDER-SIDE OF THE LOWER JAW (WITH IMPRESSION OF THE DIGASTRIC MUSCLE) OF THE "SPRINGBOK" MAN (CENTRE) COMPARED WITH THOSE OF A HOTENTOT (LEFT) AND A KAFFIR (RIGHT): SHOWING THE STRONG BUILD OF THE FOSSIL JAW.



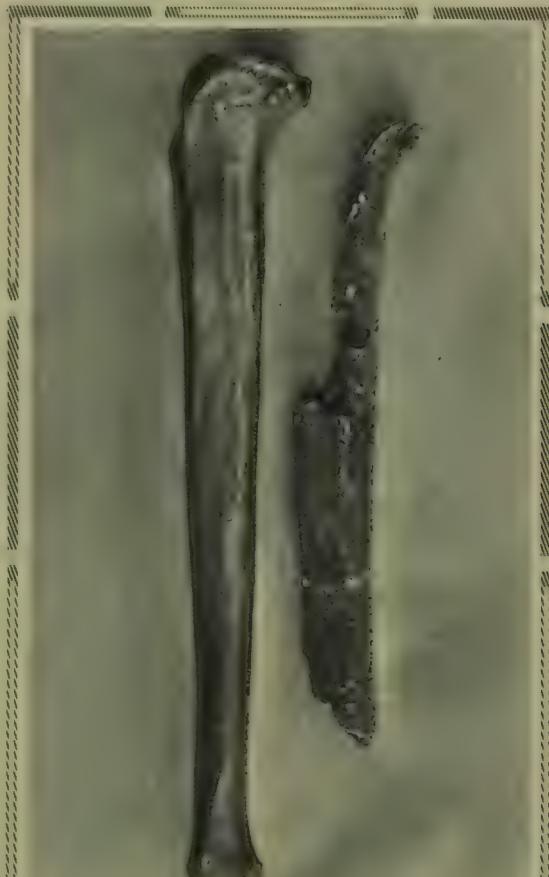
SHOWING THE STRONG CHIN: THE POWERFUL LOWER JAW OF THE "SPRINGBOK" MAN (BELOW) COMPARED WITH THAT OF A HOTENTOT (ABOVE)—SIDE VIEW.



A METACARPAL BONE OF A GIANT EXTINCT BUFFALO (CENTRE) FOUND NEAR THE "SPRINGBOK" SKULL, COMPARED WITH THOSE OF A FEMALE SOUTH AFRICAN BUFFALO (LEFT) AND A BIG SOUTH AFRICAN TRESS-ON (RIGHT).



THE FEMUR (THIGH-BONE) OF THE "SPRINGBOK" MAN (ON LEFT) COMPARED WITH A CAST OF THE FEMUR ASSOCIATED WITH "PITHECANTHROPUS ERECTUS"—INNER VIEWS OF EACH IN THE SAME POSITION.



THE LEFT TIBIA (SHIN-BONE) OF THE "SPRINGBOK" MAN (ON RIGHT) COMPARED WITH A CAST OF THE LEFT TIBIA OF RHODESIAN MAN—OUTER VIEW OF EACH IN THE SAME POSITION.



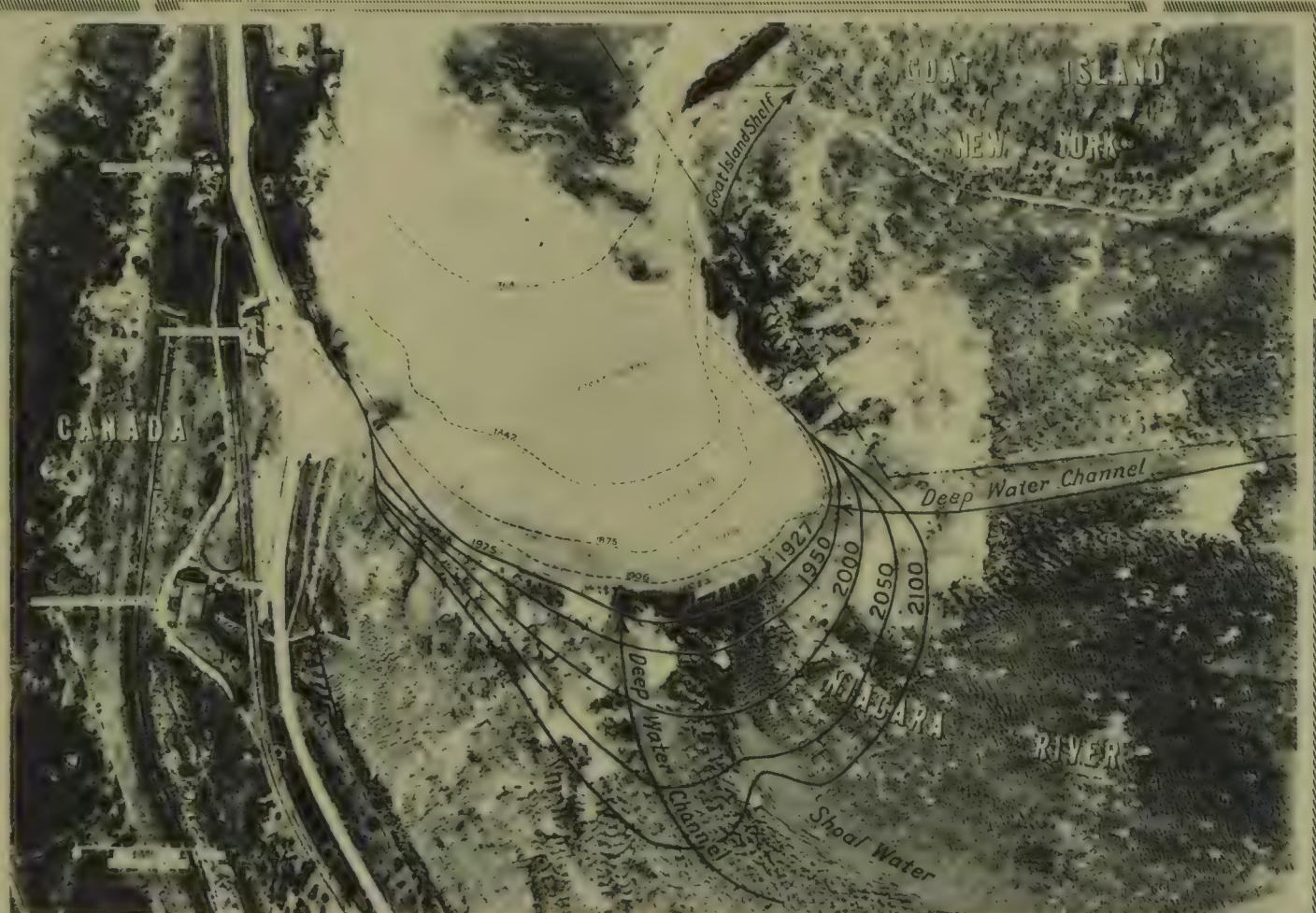
THE RIGHT ANKLE-BONE (TOP, LEFT) OF "SPRINGBOK" MAN COMPARED WITH THAT OF A HOTENTOT (BELOW); AND THE RIGHT HUMERUS OF "SPRINGBOK" MAN (CENTRE) COMPARED WITH THE LEFT HUMERUS OF A HOTENTOT (RIGHT).

The above photographs give further details of the important anthropological discovery in South Africa illustrated on our front page, and described, in the two pages following it, by Sir Arthur Keith, Dr. Robert Broom, and Mr. Herbert Lang. The photographs of the jaw and other bones of the "Springbok" (or "Bushveld") man will enable our readers to follow the opinions expressed by these three experts as to the physical characteristics of the race typified by these remains, and its position, relative to other prehistoric peoples, in the evolution of mankind. A particularly interesting feature of the discovery was the fact that bones of a giant extinct buffalo were found a few yards from the man's

skeleton. "All the human bones," writes Mr. Lang, "were found on the same spot, and there is no doubt that all of them belong to the same individual. They were badly broken, but are now well impregnated with lime. Some of the fractures suggested that these bones were crushed under violent pressure before they were fossilised. The man in question may have been killed and trampled upon by the buffalo." The question then arises—what killed the buffalo? Possibly the man's friends. We may add that Mr. Herbert Lang, who is working "as a scientific guest" at the Transvaal Museum, Pretoria, was formerly Associate Curator of Mammalogy at the American Museum of Natural History, New York.

PRESERVING THE GRANDEUR OF NIAGARA: WEIRS AND EXCAVATIONS.

(1) AN AERIAL PHOTOGRAPHIC SURVEY BY THE U.S. ARMY AIR SERVICE AND THE BUFFALO ENGINEER DISTRICT. (2) A MOSAIC BY THE TOPOGRAPHICAL SURVEY OF CANADA, BASED ON PHOTOGRAPHS BY THE ROYAL CANADIAN AIR FORCE.



1. HOW THE RIM OF THE HORSESHOE FALLS HAS RECEDED, BY EROSION, 820 FT. IN 161 YEARS: AN AIR PHOTOGRAPH SHOWING ITS POSITION AT VARIOUS DATES SINCE 1764, AND ESTIMATED POSITIONS IN THE FUTURE AT THE SAME RATE OF EROSION.

2. rate of erosion) in the years 1950, 2000, 2050, and 2100. These records indicate that the rim has receded 820 ft. in 161 years, or about 5 ft. a year. The lower air photograph shows the Niagara River and islands just above the Falls with various works designed to control the flow of water, including a submerged stone weir (centre foreground) to divert more water into the American Falls, and smaller weirs on the Canadian side of Goat Island to spread the water over both flanks of the Horseshoe Falls. in co-ordination with excavations. The "Scientific American," from which our photographs come, quotes an official report stating that "the results anticipated from the works on the Horseshoe Falls will be the insurance of an unbroken crest line from shore to shore."

Niagara Falls have of late years been losing some of their grandeur through a decreasing flow, due less to the diversion of water for power purposes than to a natural process of erosion. Steps have been taken to counteract these effects, and it was announced on March 8 that the Canadian and U.S. Governments had signed an agreement to preserve the beauty of Niagara. In the centre of the "Horseshoe" (or Canadian) Falls, the water has gradually worn away the rock, thus diminishing the flow on each flank, and it is proposed to construct "a few unobtrusive weirs," to direct the water towards the sides. The erosion is due to the limestone at the top falling from time to time as the waters eat away soft shale underneath. The upper illustration is an air photograph of the Horseshoe Falls, with dotted lines marking the position of the rim at various dates from 1764 to 1906, and black lines marking its position in 1927 and its probable positions (at the same

[Continued above.]



2. PROJECTED METHODS OF COUNTERACTING PROCESSES OF NATURE AND PRESERVING THE GRANDEUR OF NIAGARA, BY DIRECTING THE FLOW OF WATER ABOVE THE FALLS: AN AIR PHOTOGRAPH SHOWING THE POSITIONS OF WEIRS, ARTIFICIAL CASCADES, AND EXCAVATIONS.



BY G. K. CHESTERTON.

A LITTLE while ago a professor delivered a rather wild address at the Caxton Hall on the subject of The Future. I do not know what he was a professor of, but I suppose he was a Professor of Prophecy. Anyhow, he belonged to that band of enthusiasts for evolution who seem to know much more about the future than they do about the past or even the present. For he was quite as scornful of the present as of the past. We are still, he said, only half-baked savages. Anyhow, some of us are still rather half-baked philosophers; and no philosopher of this school has ever yet answered the question that must have been put again and again, and which I, for one, have often put on this page. If everything changes, including the mind of man, how can we tell whether any change is an improvement or no?

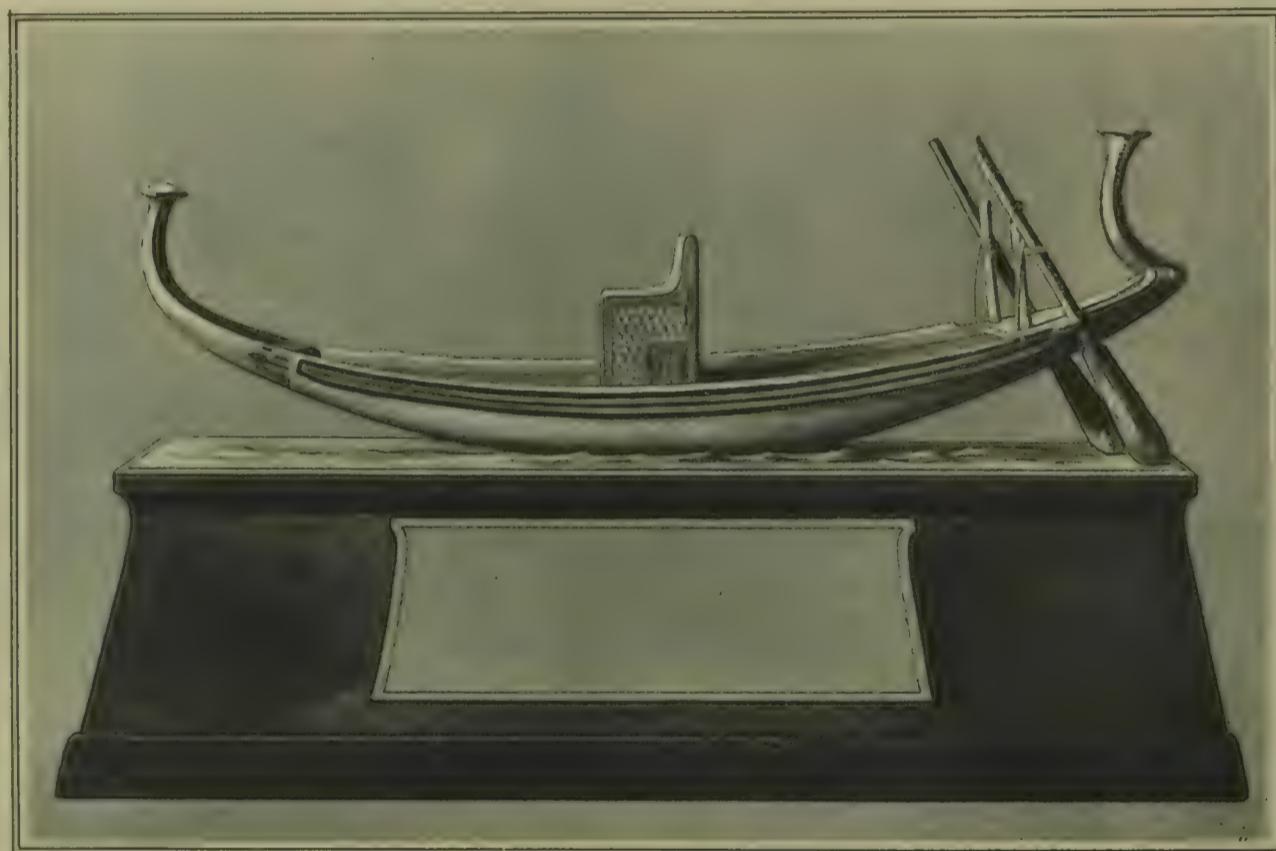
To take a simple and even crude example. One evolutionist, like Mr. Bernard Shaw, will say he has evolved a higher morality by refusing to eat the flesh of animals; but he does so because he has retained the old ideal of pity. Another evolutionist might just as well say that he had evolved a larger morality in being free to eat the flesh of human beings; though even in talking of being free he would still appeal to the old ideal of liberty. But he could easily talk, in quite a modern manner, about the ancient horror of cannibalism being a mere prejudice, a tribal taboo, an irrational imitation of human experience. The professor's own phrase will be found charmingly apt. He complains that we are still half-baked savages. He may well look forward to the happy day when we shall be completely baked savages.

Now, nobody can possibly say which of those two evolutionary changes is the better, unless he keeps some standard that cannot be changed. He cannot tell whether he ought to evolve into the higher morality or into the larger morality, unless he has some principle of pity or of liberty that does not evolve at all. The professor at the Caxton Hall gave, among his rather random examples, the suggestion that we must be changing for the better because women were burned three hundred years ago. Suppose I tell him that women will be vivisected three hundred years hence. I have as much right to tell him that as he has to tell me anything else; I also can roll myself in the prophet's mantle; I also can mount the tripod and deliver the oracle. In other words, I know as much about the future as he does, or as anybody else does; which is nothing at all. But suppose it were true, as it is most certainly tenable, that some of the vivisectionists do eventually propose to extend vivisection from beasts to men; just as I have pictured the intellectuals of the New Cannibalism extending their diet from beasts to men. It will be just as easy to use a

scientific jargon in defence of that vivisection as of any other vivisection. It will be just as easy to argue, as men in all ages have argued, that a minority must suffer for the sake of a community, or that such sacrifice is a sort of martyrdom for mankind. What I want to know is, how is the evolutionist to tell whether this is a forward step or a retrograde step, if his ethics are always changing with his evolution? The Vivisectionists will say then, as they say now, that true progress demands a painful but necessary investigation. The Anti-Vivisectionists will say then, as they say now, that true progress is found in increased sensibility to suffering and renunciation of force. But how is the unhappy doubter to decide which of these two versions of true progress is really true? He can only do it if he has the test of some truth that remains true. But it is the very essence of this extreme evolutionary notion of thought that no truth can really

wonderful rapidity. As an example of this, he says that men are losing their eyes, teeth, hair, and sense of hearing with a rapidity that raises the happiest anticipations in a humane lover of his kind. He explained that when we have got rid of all these rude and extinct organs, we should have mechanical scientific substitutes. In the simple language of our fathers, we shall have false hair, false teeth, false eyes, false ears, and everything else suitable to our false philosophy. He did not explain how soon it will be possible to manufacture that minor part of the machinery which has hitherto escaped so many enquiring mechanics; I mean the little thing that actually sees, hears, smells, speaks, and thinks. For, strange and exasperating as it seems, without that one little thing (which nobody can find anywhere) it will generally be found that telescopes cannot see by themselves, telephones cannot hear by themselves, books cannot write themselves or read themselves; and a man cannot even talk entirely without thinking. Though he sometimes comes pretty near it.

For what is behind all this elusive evolutionary business is a weariness of thought. Just as men feel vaguely that mechanical eyes might not ache with reading, so they feel that mechanical minds might not ache with thinking—or ache at the thoughtlessness of others. As they would like labour-saving machinery to save them from the hard heroism of arts and crafts, so they would really like another sort of labour-saving machinery to save them from moral science and philosophy. Their hatred of fixed ideas is like a hatred of having to build with hard and solid bricks, that really have to be fitted into each other. It is like the irritation



"THE ILLUSTRATED LONDON NEWS" TROPHY FOR MOTOR-CRUISING: A REPLICA, MADE IN SILVER-GILT AND ENAMEL, OF TUTANKHAMEN'S GONDOLA-LIKE CRAFT FOR "FOLLOWING THE DIVINE JOURNEYS OF THE SUN."

As announced in our last issue, we publish in the present number (on page 434) the conditions attached to the presentation, by "The Illustrated London News," of a trophy worth £50 for the most meritorious long-distance motor-cruise carried out by an amateur between April 1 and September 1 this year. Above we illustrate the trophy itself, which is of a type appropriately in keeping with the prestige of this paper in archaeology. It is a beautiful little replica, in silver-gilt and enamel, of one of the models of ancient Egyptian craft found in the Tomb of Tutankhamen. Its general build is suggestive of an Egyptian gondola. A gilded throne is set amidships for the royal passenger, and the prow and stern take the form of a lotus. The craft was intended for the King "to follow the divine journeys of the sun" in the other world.

remain true. The mind is fluid and changing, as the body is fluid and changing. On this principle we may be able to say of the future that it will be a change. But we cannot say it will be an improvement; for that implies that there will always be something in common between us and our descendants; something that we are all trying to improve. Why should that something not change like everything? Is that outside the laws of evolution? Is that a special creation? Is that a miracle? Is that common standard of conscience a thing of divine origin? Dreadful thought!

I need not say much here of the actual prophecies of the professor. They sound very like a skit or burlesque on the romances of Jules Verne or the earlier romances of H. G. Wells. Only they contain absurdities that nobody would put into a romance, or even into a burlesque. The professor was, of course, bursting with hope and progressive optimism. He thinks that everything is going very well indeed, and the world improving with

of a weary clerk adding up unaccommodating figures that will not come out right, and wishing he could take "liberties," and turn a three into a five.

Indeed, I wonder that the philosophy of flux and relativity has not been applied to simple arithmetic. If we are to give changing and varied values to comparatively trifling things like truth and justice and religion, how much more should there be liberty and progress for really important and inspiring ideas like four and nine and eleven? Might not the clerk gaze in rapt reverence at the figure three and see it evolve before his very eyes into something wider, something loftier, something larger than all this; say into 337? We have had a vast and varied production of evolutionary books. May we not look forward to a book on evolutionary book-keeping? Indeed, there have been some modern characters who have kept their accounts in this hopeful way, and whom tribal prejudice has sent to jail. They also had evolved a larger morality.

THE ODD SIDE OF THINGS:
PHOTOGRAPHS OF UNCOMMON INTEREST.



A DEAD MAN'S UMBRELLA AND HAT PLACED ABOVE HIS GRAVE:
A SIHANAKA'S BURIAL-PLACE—HIS WORLDLY POSSESSIONS ABOUT IT.

Sending us these photographs from Tananarive, Madagascar, a correspondent writes: "The Sihanaka country lies north of the central Province of Imerina, in what is still more or less a 'dark' country. The dead Sihanaka man's possessions are placed on and about his grave. Hat, umbrella, house-mats, and baskets in which he kept his rice will be noticed. The second photograph was taken after the funeral party had left for the burial-place. The daughters, if mothers,



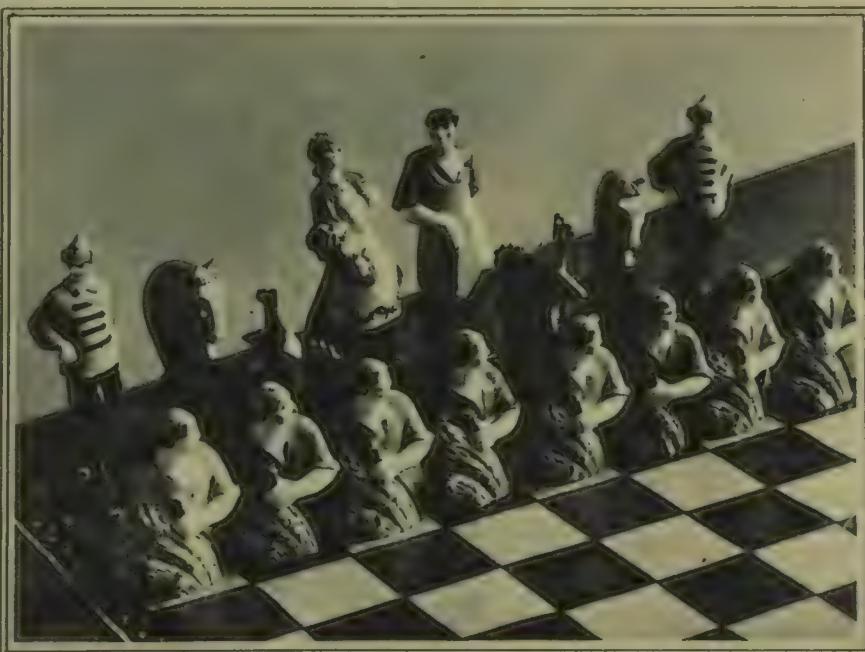
WAILING AT THE BACK OF THE HOUSE, TO WHICH THEY ARE FORBIDDEN ENTRY, LEST THEIR CHILDREN BE HARMED: THE MOTHERS AMONG THE DEAD SIHANAKA'S DAUGHTERS WEEP.

may not enter their father's house for several days, or his spirit may harm his grandchildren. For the same reason, they may not attend the funeral. It is customary, also, to leave rice at the grave, and a lamp in case the spirit of the dead man should return and wish to cook itself some food. In the mouth of the corpse with which these photographs are concerned nearly fifty silver dollars were put, to help it to pay its way in the other world."



CHESS MEN OF SOVIET RUSSIA: DEATH AS KING; SUBSIDIARY COURT CHARACTERS AS OTHER PIECES; AND WELL-CHAINED PAWNS.

Soviet Russia believes in propaganda of every kind, and has even extended it to chess. In our issue of April 7, 1928, we illustrated pieces from a new set of men—with an officer of the Imperial Russian Army as white Bishop, a church as white Rook, a workwoman as black Queen,



CHESS MEN OF SOVIET RUSSIA: A WORKMAN AS KING; A PEASANT AS QUEEN; RED ARMY OFFICERS AS ROOKS; AND FREE PEASANT PAWNS!

a workman as black King, an aristocrat and his wife as white King and Queen, a hammer on an anvil as black Rook, and an officer of the Red Army as black Bishop. Here we give some of the latest men turned out by the Russian State Porcelain Works, in Moscow.



THE KAFFIR AS IRONMASTER: NATIVES MAKING STEEL WITH THE AID OF A CLAY PLATE, CHARCOAL—AND BELLOWS.

With regard to the first of these two photographs, it should be noted: "The Kaffir tribesman is able to make wrought iron or steel which can be hammered into quite serviceable tools and weapons. When he decides to turn ironmaster, the South African native makes up a plate of clay, which he pierces, and then bakes until it is extremely hard. Iron ore and charcoal are then placed upon the plate, and a charcoal fire is kindled underneath. The natives puff merrily



A TURTLE AS HOT-WATER BOTTLE, AND MUD AS A BLANKET: A NATIVE WOMAN OF AUSTRALIA KEEPING HER CHILD WARM.

at the fire with bellows until the ore melts and trickles down through the holes into a clay container, where fire is blown upon it until the smelting process is complete. After this, the steel is ready to be hammered into the shapes desired."—The second photograph shows the treatment of a sick child, which is encased in mud to keep it warm. The newly killed turtle is employed in place of a hot-water bottle!

BOOKS OF THE DAY.

JUST as Shakespeare had small Latin and less Greek, so I may claim to have small finance and less political economy, but I always understood that, for things to be healthy in the economic State of Denmark, the exports should exceed the imports. I doubt whether the principle applies, however, to one of our chief exports to the United States of recent years—that is, Old Masters and other works of art. The flow of business in this direction would have been stronger still but for the patriotic efforts of an institution whose silver jubilee is commemorated in "TWENTY-FIVE YEARS OF THE NATIONAL ART COLLECTIONS FUND," 1903-1928, with many illustrations. (Printed for the Fund by Robert Maclehose and Co., Ltd., University Press, Glasgow; 10s. 6d.). There is also an *édition de luxe*, limited to 200 copies, each containing an etching presented by Sir D. Y. Cameron.

Merely considered as an art book, this volume is a treasure to be coveted, with its wealth of interesting plates, beautifully reproduced, covering such a wide variety of arts and crafts. Considered as a history, it represents an amazing achievement, only made possible by faith, enthusiasm, and disinterested endeavour. There is no author's name on the title-page, for it is the work of many hands. Thus, the introduction is supplied by the Chairman, Sir Robert Witt, who, as he modestly puts it, "was present at the birth of the Society, and, as Honorary Secretary for many years, took part in its development." Separate chapters by distinguished experts deal with various branches of art in which the Fund has secured examples for the nation. There is a chronological list of no fewer than 630 art treasures acquired for the national collections, supplemented by a "topical" list of acquisitions. For a moment my journalistic mind was puzzled to know how such a host of objects could all be "topical" at once, until I realised that the word is here used in its strictly derivative and not its "topical" sense, and refers to the topographical distribution of the acquisitions among public galleries and museums.

It is a striking fact that two women played a decisive part in the early days of the Fund. Probably few people who saw the recent announcement of the death of Lady Herringham, noted for her paintings of the Ajanta frescoes, realised how much the nation owes to her in this matter of preserving our heritage. "The first idea of a society," writes Sir Robert Witt, "sprang from the brain of Mr. D. S. MacColl. . . . 'You will need something for initial expenses,' she suggested to Mr. MacColl, 'for printing, rent, and so forth. I will give you £200.' In such simple fashion Mrs. (afterwards Lady) Herringham became in a sense the founder of the Society."

The Fund's first great success was the appeal that secured the "Venus" of Velasquez from Rokeby Hall, in Yorkshire, for £45,000, achieved through a word in season from King Edward. Soon afterwards, in 1900, came the still fiercer struggle to raise £72,000 for "the wonderful Holbein portrait of Christina of Denmark, Duchess of Milan." The ransom had to be paid within a month, and the dramatic climax is told by Sir Robert Witt. "The sands were running out, and our hopes were at zero, when we received a telegram from an unknown English lady in a German watering-place inquiring what sum was still needed. The reply was sent without either hope or expectations, '£40,000,' and we added, with the despair of the gambler at his last throw, 'All depends upon you!' The answer came, 'I will give the £40,000.' The only condition made was that her name should never be revealed. She is now dead. . . . The gift was about one-third of her whole fortune." The picture she saved forms the frontispiece to this book, which is dedicated "To a Lady Unknown."

Secret she rests, hid in the house of Fame,
Who gave, withholding nothing but her name.

Summarising the finances of the Fund, Sir Robert Witt mentions that the results of special appeals "added to our normal income have now reached the creditable total of £254,000." Perhaps the Portland Vase may increase it!

Religion combines with art to enhance the attractions of another beautifully illustrated book entitled "ONE HUNDRED FAMOUS MADONNA PICTURES FROM CONTINENTAL GALLERIES" (De la More Press: Alexander Moring, Ltd.; 21s.). Here, again, there is no name on the title-page, but

an introductory note explains that Continental pictures have been chosen as being less well known here and more interesting for comparison with works by the same masters in England. The reproductions are grouped according to countries, and in each school are arranged chronologically, to show the gradual change from the devotional formality of the earliest masters to the familiar naturalism of the Renaissance, when symbolism yielded to an element of landscape background. The reproduction work is of high quality. Some of the finest heads, to my mind, are those of Botticelli's Madonna of the "Magnificat," Filippino's "Madonna in Adoration," and of the Virgin in Titian's "Assumption." Each plate is faced by a short biographical note on the painter.

Egyptology is a subject which this paper may claim to have assisted to popularise, and many of our readers, I feel sure, will enjoy "LECTURES ON EGYPTIAN ART" By Jean Capart. With 188 Illustrations (University of North Carolina Press, in association with Oxford University Press and Mr. Humphrey Milford; 23s.) This very interesting book contains the substance of six lectures which Professor Capart, the distinguished Belgian savant, delivered at many educational institutions in the United States. "Everywhere," he says, "I met with sympathetic audiences. The great discovery of the Tomb of Tutankhamen had undoubtedly quickened the general curiosity concerning the antiquities of Egypt." A preface is contributed by Mr. Ludlow Bull, of the Metropolitan Museum of Art, New York, who says: "The position of Egypt in human history is scarcely recognised even now by the average educated person. The idea that everything began with Greece is still far too prevalent." The numerous photographs and drawings

facsimile reprints from the First Folio, including also "JULIUS CAESAR," "AS YOU LIKE IT," and "A WINTER'S TALE." Each play forms a separate volume, and contains an introduction by J. Dover Wilson, Litt.D., with a list of modern readings. (Printed at the Chiswick Press and published by Faber and Gwyer; 6s. each volume.) "The original texts (the publishers point out) are now recognised as having been printed from playhouse manuscripts, often in Shakespeare's own handwriting, so that their stage-directions, line arrangements, spelling, punctuation—and even misprints—are full of interest." The object of the series is to make these originals available, at a moderate price, to a wide public, especially University students and the higher forms at public schools." It is given to few to see actual Shakespeare Folios—probably most of them are in America—so these facsimiles will be invaluable. I have read Dr. Dover Wilson's prefaces to the four plays mentioned with very great interest. Considering the size of the page and the amount of space left blank, they might have been printed in rather larger type; but, as to their matter, and the general editing, it seems to me that he has done his work admirably. I gained a distinctly new and human impression of Shakespeare in his relations with printers; Shakespeare as a busy theatrical person, rather wild in his spelling and probably often illegible, and I am bound to say that—literature a part—I could not but feel a certain sympathy for the compositors who had to set up his "copy."

While on the subject of reprints, I must mention six new additions to that universal treasure-house of good reading—the Everyman Library, on whose virtues, at this time of day, it is hardly necessary to descant. The new volumes are "THE HEROIC DEEDS OF GARGANTUA AND PANTAGRUEL" By François Rabelais. Introduced by D. B. Wyndham Lewis, Two volumes; "SHORTER NOVELS" Vol. I. Elizabethan and Jacobean. Introduced by George Saintsbury; "LETTERS OF LORD CHESTERFIELD TO HIS SON" Introduced by Professor R. K. Root; "A LETTER FROM SYDNEY" And Other Writings. By Edward Gibbon Wakefield. With Introduction by Professor R. C. Mills; and a volume containing both "THE RIGHTS OF WOMEN" By Mary Wollstonecraft, and "ON THE SUBJECTION OF WOMEN" By John Stuart Mill. With Introduction by Professor G. E. C. Catlin (London, Dent; New York, Dutton; cloth, 2s. each). The last-named volume, recalling the first seeds of the feminist movement, is timely in these days of its prolific fruiting and woman's power in the coming General Election. It is interesting, too, to compare its contents with Lord Chesterfield's somewhat cynical view of "the sex."



"THE LAW": A "SUBSIDIARY" STONE FIGURE, BUT OF COLOSSAL SIZE (AS INDICATED BY THE MAN SEATED AT ITS FOOT), WROUGHT BY ANGELO ZANELLI FOR A MONUMENT OF THE CUBAN REPUBLIC.

enhance the value of the text. Among those illustrating the visit of Queen Elizabeth of Belgium to Tutankhamen's Tomb is an interesting snapshot, taken by the Queen herself, of the two co-discoverers, the late Earl of Carnarvon and Mr. Howard Carter.

How Shakespeare would have revelled in Professor Capart's pages if he could have read them while writing "Antony and Cleopatra"!—not that he would have got any detail for so late a period as the Ptolemaic, but doubtless he would have gathered material for allusion. And when we ask how it was that Shakespeare knew anything about Egypt at all, we light also on the reason why Greece came to be regarded as the origin of all things civilised—because she left a literature, and Egypt didn't, except for certain hieratical texts, such as the "Book of the Dead." Shakespeare, of course, got his facts from Plutarch, before ever an archaeological spade delved in Egyptian soil. I am moved to these observations by the fact that "ANTONY AND CLEOPATRA" lies before me as one of a new series of excellent

One more reprint ere we part—and that is a new and uniform edition of the novels of M. P. Shiel, of which four are now to hand, namely, "THE PURPLE CLOUD," "THE YELLOW PERIL," "COLD STEEL," and "THE LORD OF THE SEA." (Gollancz; 7s. 6d. each.) Mr. Hugh Walpole has paid a handsome tribute to his fellow-novelist, and as it stares me in the eye in large type on each cover jacket, I feel constrained to quote it—"A flaming genius, Shiel is just about the best romantic writer we have alive in England to-day." Equally fervent eulogies have been heaped upon him by eight other writers, including Arnold Bennett and H. G. Wells. The fortunate author need not seek Parliamentary honours, when he can write M.P. before his name.

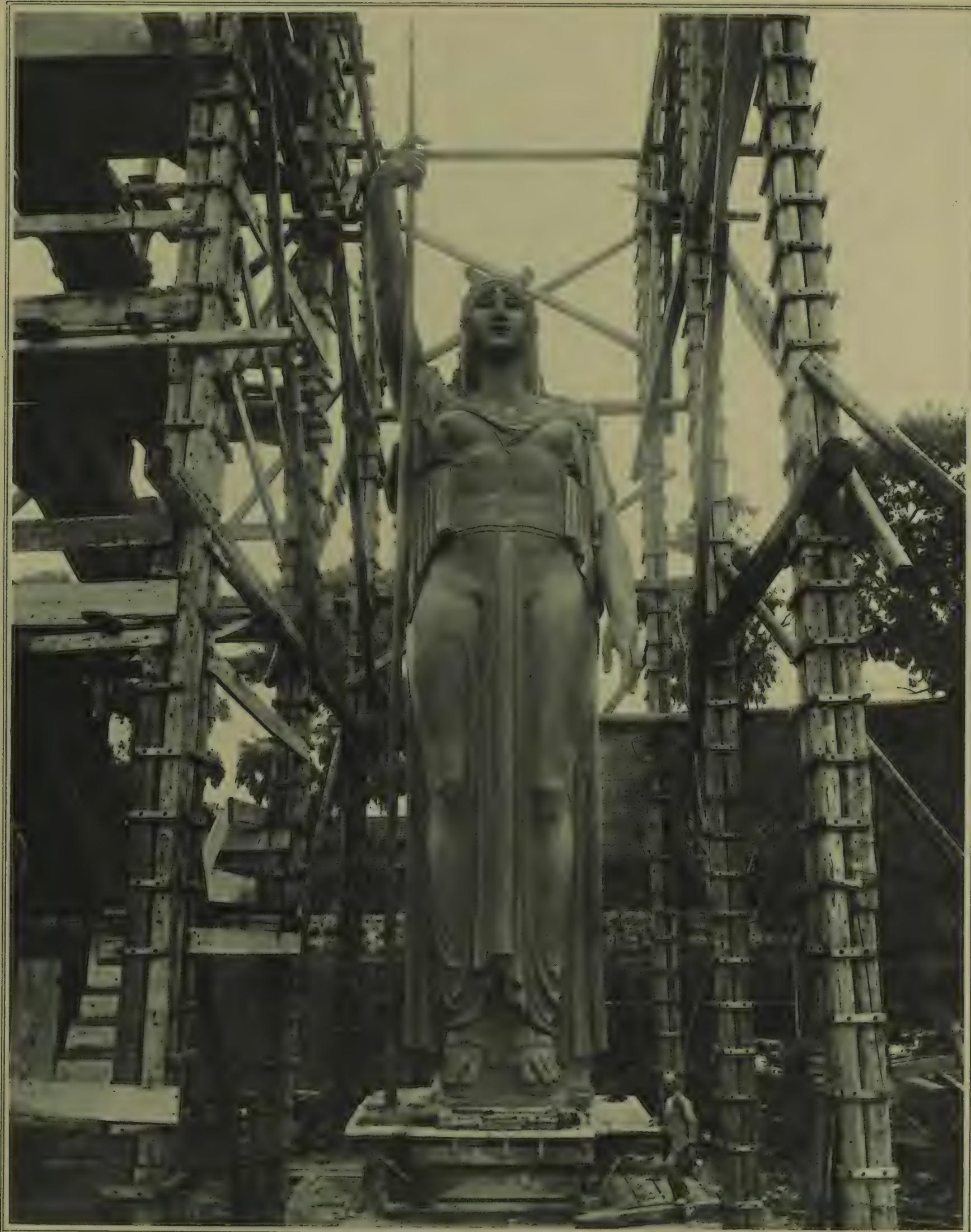
C. E. B.



ANGELO ZANELLI'S COLOSSAL SCULPTURE FOR THE CUBAN CAPITOL AT HAVANA: A SUBSIDIARY STONE FIGURE, SYMBOLISING "LABOUR" FOR A GREAT MONUMENT OF THE REPUBLIC.

The principal figure for the monument, symbolical of the republican virtues, and sixty feet high, is illustrated on the opposite page.

NEW SCULPTURE ON THE GRAND SCALE: A 60-FOOT STATUE FOR CUBA.



GIGANTIC STATUARY FOR THE CUBAN CAPITOL: A SIXTY-FEET-HIGH BRONZE FIGURE OF THE REPUBLICAN VIRTUES,
BY ANGELO ZANELLI, AT HIS OPEN-AIR STUDIO IN ROME.

One of the most remarkable feats of modern sculpture has just been completed, in Rome, by the well-known Italian artist, Angelo Zanelli, who is a native of Brescia. The correspondent who sends us the above photograph, and those on the opposite page, writes: "In the eight months to which he was limited, Zanelli has produced a colossal figure in bronze, 20 yards high, symbolic of the Virtues of the Republic, for the Cuban Capitol at Havana. There are also subsidiary figures in stone symbolising the Progress of Human Activity. This new work of

Zanelli's vies with the great frieze made by him as his contribution to the Victor Emanuel Monument, Rome's most magnificent modern memorial. For this twenty sculptors competed, and Zanelli, then very young, won. He is but fifty now, and lives a retired life in his vast studio fortified against intrusion from the outer world—an interesting man of handsome figure, noble and elevated in character, a master of the type of the Renaissance. His work is Greek in feeling, with the added luxuriance of the Italian style."

MARINE CARAVANNING—XXIII

By COMMANDER G. C. E. HAMPDEN.



THOUGH numbers are attracted to Hampton Court by its historical associations, few realise that one mile above its bridge there is an island which has not only made history also, but continues to do so. It lies abreast of the Hurst Park race-course, and is the birthplace of the famous coastal motor-boats (C.M.B.s) which sank enemy battleships, cruisers, destroyers, and submarines worth many millions during the war. It also produced the two armed motor-boats which, after a journey of 2448 miles by sea and rail to Fungurumee, in 1915, were transported from thence on trolleys a distance of 146 miles through the bush to Lake Tanganyika, and sank the enemy vessels on those waters. A book which contained a history of the famous boats which have been built on this island would be engrossing, so I hope that Messrs. Thornycroft, as its owners, will consider the publication of such a volume.

Many ask me where motor cruisers can be seen and tried near London, and, as this is one of the places I mention, a short account of it may be of interest. When I visited the island for the first time in 1915, it was a typical Thames beauty spot, and a favourite haunt at which to spend a quiet afternoon in a punt. To-day, though it retains its charm at one end, it has become a hive of boatbuilding industry at the other, where 200 men are now employed, by the Hampton Launch Company.

Great interest is taken by the personnel of the island in the exploits of the various boats they have produced, and the management very rightly fosters it by collecting all available relics and information. The 40-ft. C.M.B., for instance, in which Lieutenant Agar, R.N. (now Commander), won his V.C. by sinking the Bolshevik cruiser *Oleg*, is carefully preserved. There are also examples of the mines carried by C.M.B.s, whilst in the reception-rooms and offices may be seen the many experimental models which

motor-boats, large numbers of standard motor-cruisers are produced. I have seen many interesting vessels built at this yard, but none more so than the new lifeboat now under construction for the Royal National Lifeboat Institution; an inspection of her in her present state is an education for those interested in boats, for, though her design is sound practice throughout, it is both daring and original.

With one exception, Messrs. Thornycroft are the only firm in this country that builds both the hull and machinery of motor-craft; all their standard boats are fitted with their own engines, of course, but many special vessels are produced by them with engines made by other firms. The "service" they give throughout the world is exceptional, for they have boatyards in Canada, India, Australia, Egypt, South America, China, and Japan, from which over 200 boats were turned out last year, with engines made in this country. Owing to this large export

engines may compete, and it is hoped that owners of the smallest class will enter, for due allowance will be made for their limitations. Risky voyages which would not further the cause at heart will not be looked on with favour; neither will speed unless it is accomplished at a small cost.

No member of the trade or of this paper may take part, and no paid hands may steer or navigate the boat at any time. The competition is open to vessels of all nations, but cruises must be restricted to Europe. The winner will be declared previous to the Motor Boat Exhibition in London in September 1929.

The Trophy for 1929 will be won outright, but it is probable that next year a Challenge Trophy will be substituted. It may be competed for by any vessel up to thirty-six feet long overall which is recognised under the Marine Motoring Association rules as a motor-cruiser, whether fitted with inboard or outboard engines. The Trophy will be awarded for the most meritorious long-distance cruise carried out between April 1 and September 1, 1929. Due allowance will be made for the size and type of each boat, so that the smallest outboard cruiser has as much chance as the thirty-six feet inboard cruiser.

Competitors must keep Log Books in which are to be entered—

- i. The name, length, beam, and normal draught unloaded of the boat, also her weight without crew and her
- normal speed. The H.P. and maker's name and name of the engine and names of the crew, with the club of the owner or hirer.
- ii. The date and time of Departure and Arrival from or at each stopping place.
- iii. The fuel and oil consumed and average speed on passage.
- iv. Any defects which may develop and the time taken to make them good, the crew only to be employed.
- v. The Compass Courses steered and the state of the weather every two hours.
- vi. All times of Departure and Arrival to be initialled in the Log Book by an Official of a recognised Club at the place of call, or, in the event of there being no club, the Master of a Registered British Ship or Harbour Master or Customs Officer.



WHERE THORNYCROFT MOTOR-CRUISERS ARE BUILT BESIDE THE THAMES: THE HAMPTON LAUNCH WORKS—A VIEW LOOKING UP STREAM, WITH THE NEW BUILDING AND BOAT-STORING SHED ON THE LEFT.

business, they have instituted an annual "demonstration week" on the island, which is always largely attended: it will be held this year from next Monday—the 18th—till the 23rd, and is free to all. A fortnight ago I saw four speed boats, two types of 30-ft. cruiser, in large quantities, a 32-ft. and 35-ft. special cruiser; some 40-ft., 43-ft., 47-ft., and 50-ft. cruisers, and a 56-ft. vessel for the King of Egypt, also the 38-ft. high-speed day cruiser of the Marquis de Casa Maury. Sixty boats were built on the island last year, but this number should be exceeded in 1929.

"THE ILLUSTRATED LONDON NEWS" MOTOR-CRUISER TROPHY: THE CONDITIONS. A delightful solution of the holiday problem, may be found in the use of a motor-cruiser or "poor man's yacht," in which extended tours are possible through



ANOTHER VIEW OF MESSRS. THORNYCROFT'S THAMES-SIDE MOTOR-BOAT-BUILDING ESTABLISHMENT: THE HAMPTON LAUNCH WORKS, SHOWING THE OFFICE BUILDINGS ON THE LEFT, WITH THE CANTEEN ON THE EXTREME RIGHT.

were tried before the final design of C.M.B. hull was arrived at. To the designer of fast-skimming boats who looks on lightness as the primary factor for increase of speed, the heavy weights carried by C.M.B.s will come as a surprise, and they provide proof that Thornycroft hulls are efficient.

This establishment is an example of how, by good management, the lessons learnt in war-time may be made of use for peace purposes. Out of the C.M.B. has grown the "super-speed boat," several of which are now under construction, whilst in place of armed

the heart of the country on the inland waterways, or round the coasts. For those who like foreign travel, tours in these vessels may be made all over Europe, to the Mediterranean and the Black Sea, by canal and river.

With a view, therefore, to fostering this pastime and adding to the number of holidays to choose from, *The Illustrated London News* has presented a £50 Trophy to be competed for in the smallest class of vessel in which extended cruises are possible (see page 430). Boats with either inboard or outboard

- vii. A Cruise may start from any place desired and on any date within those specified, but in no case must more than forty-eight hours be spent in any one stopping place.
- viii. The use of sails will disqualify a vessel.
- ix. On completion of a Cruise the Log Book must be sent within one week to the Secretary of the Marine Motoring Association, whose decision shall be final.
- x. Entrants must be members of a recognised Yacht or Motor Boat Club.

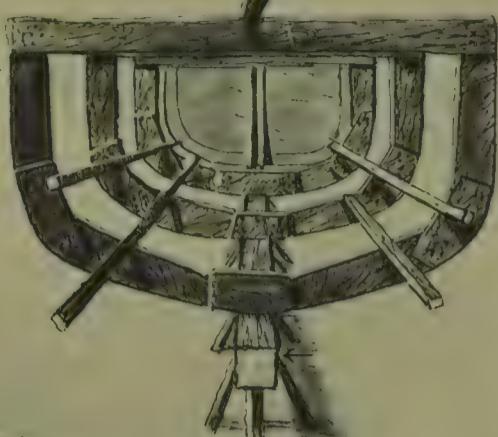
FROM TREE TO TRIALS: THE GENESIS OF A MARINE CARAVAN.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY MESSRS. JOHN I. THORNYCROFT AND CO., LTD. (COPYRIGHTED.)

1. How the stem is "grown to shape" & cut in one piece from the oak tree.

2. The keel is laid & the stem & transome are erected in position.

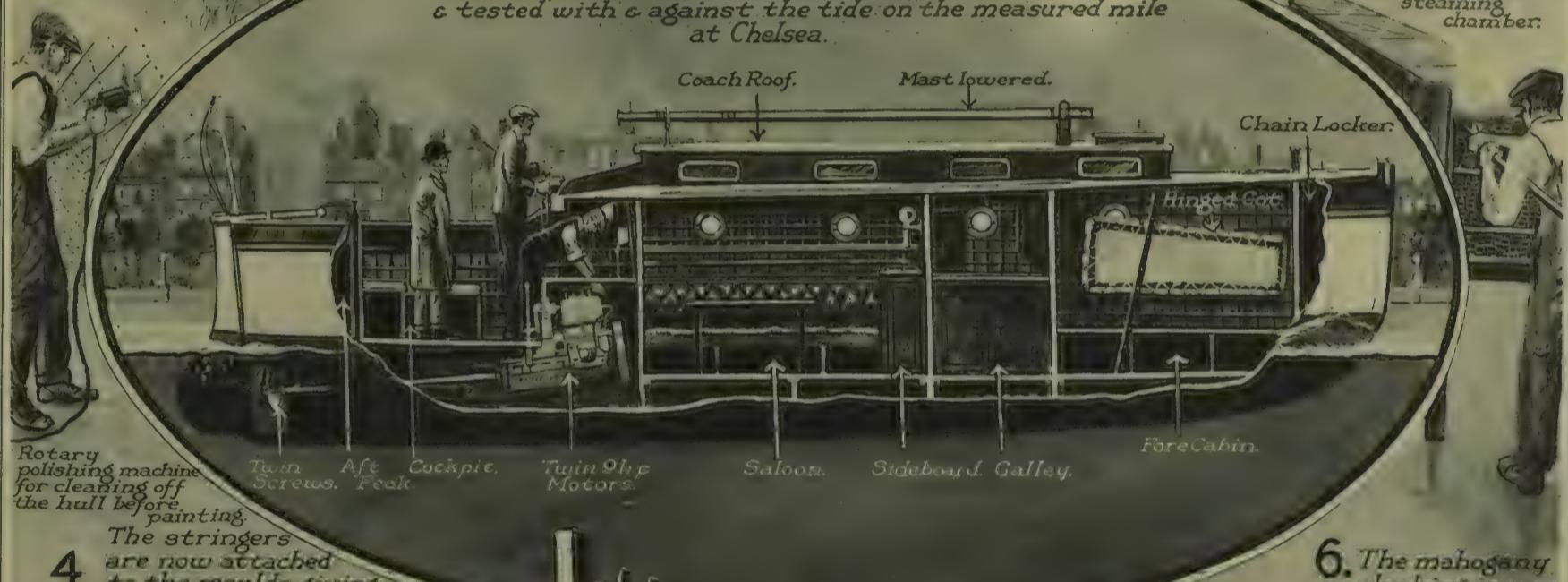
3. The moulds erected at equal distances on the keel as shown in the working drawings.



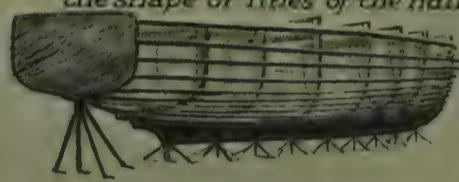
11.

The completed boat is launched, taken out on her trials, & tested with & against the tide on the measured mile at Chelsea.

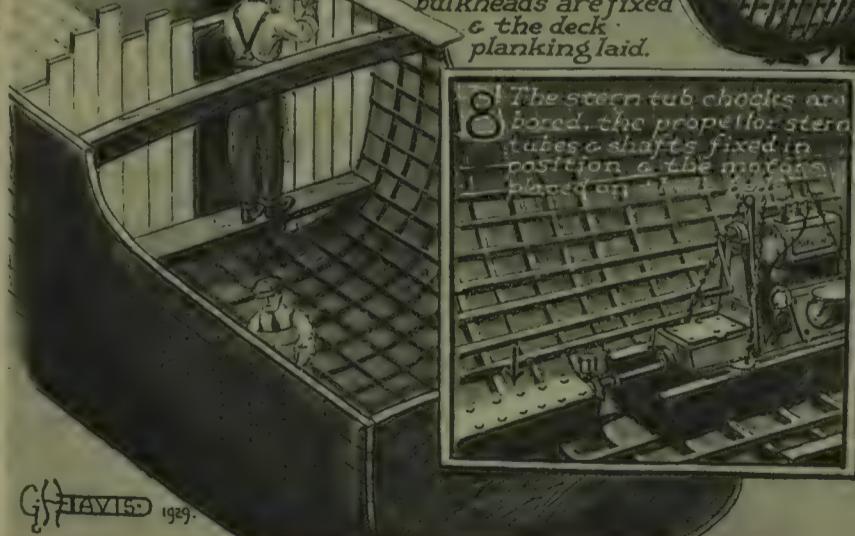
Removing a rib from the steaming chamber.



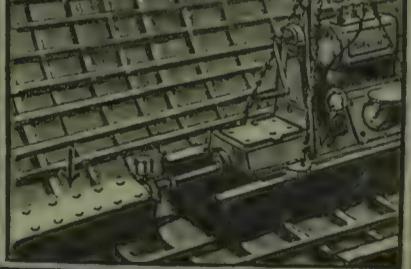
4. The stringers are now attached to the moulds giving the shape or lines of the hull.



7. The deck beams are shaped to suit & fixed to the gunwales. The partitions or bulkheads are fixed to the deck planking laid.



8. The stern tub chocks are bored, the propeller, stern tubes & shafts fixed in position & the motors placed on the stern.



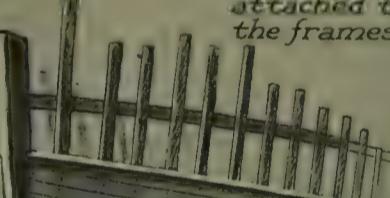
5. The next procedure is to fix the frames or ribs, which are steamed to facilitate bending & attached with copper nails.



9. The internal accommodation is completed.



6. The mahogany planking is now attached to the frames.



10. The hull is spray-painted with five coats of special paint & four coats of varnish.



G. H. DAVIS 1929.

"THE BUILDING OF THE SHIP"—NEW STYLE: STAGES IN THE CONSTRUCTION OF A THORNYCROFT CABIN CRUISER.

The increasing popularity of the motor-cruiser naturally makes the construction of these boats an interesting subject. From the laying-down of the keel to the final tests, every item of construction is carried out with true British thoroughness. The stem is cut out from a curved branch of an oak tree selected for the purpose, and this wood and mahogany play an important part in the building of the boat. The vessel depicted is a thirty-foot standard model provided with two 9-h.p. motors, giving a cruising speed of 8½ knots. This boat, complete as illustrated,

costs £725, or, with a single motor and propeller, £575. Naturally there is no horse-power tax to be paid, and these 9-h.p. "Handybilly" type engines are extremely economical in fuel, the consumption of the single-screw boat being but one penny per mile, and that of the twin-screw about double this amount. We learn from Messrs. Thornycroft that the construction of boats of this type and others of the popular speed class may be seen in detail at their Hampton-on-Thames yard, during a special demonstration week commencing March 18.

THE WORLD AS WE DON'T SEE IT!

BEING AN APPRECIATION OF

"THE TRUTH BEHIND THE NEWS, 1918-28." By GEORGE SELDES.*

(PUBLISHED BY FABER AND GwyER.)

SPECIAL Foreign Correspondents are like the great lords and ladies in Dr. Johnson's ken: they don't love to have their mouths stopped! Hence differences with Dictators and Ministers who, in this era of the paramounty of propaganda, are at pains that newspapermen anxious not to be spoon-fed shall realise Chesterfieldian that "if you will please people, you must please them in their own way"; and that they shall learn that if they do not elect to please "people," as represented by politicians and bureaucrats, expulsion will make it necessary for them to "carry on" in more complaisant countries.

Now, Mr. George Seldes is nothing if not a Special Foreign Correspondent, and, naturally and properly, he is jealous of his calling and its right to "scoops." His attitude is expressed in two sentences: "I made a full investigation and told the first real story of the atrocity. I really hated to do it, but I had a duty, and it was to tell the truth." Needless to say, this point of view did not win him popularity in the "Departments" of lands in which, he asserts, the journalist is fettered with steel or with gold; by fear or by commercial expediency. "The

hundred or more representatives of the foreign Press in Rome," he alleges, "have to ask themselves every day, 'Is this piece of Fascist terrorism worth mentioning? Am I to risk being thrown into the Queen of Heaven Jail or being thrown over the frontier for this small item?' And the reply is always, 'This is too small. Wait for something big: another Matteotti assassination; a national uprising, something big enough to warrant the risk!'"

As for himself, he found compelling magnitude in many things; and not in Italy alone. Therefore, he suffered the slings and arrows of outraged officialdom. That, in the fashion of the German student, he has cherished his scars is to be deplored—not because they are not honourable, but because his enemies will point to them, saying that they are proof that his acridity is a by-product of personal pique, and that his "I accuse" must be read as a mere "I complain."

They will be wrong; but they will have adherents. In fact, there is abundant evidence that Mr. Seldes is sincere and that he has made conscientious effort to avoid sensationalism and be accurate and impartial. His text is: "What I have tried to do is realise the hope of every one of my colleagues who says: 'Some day I am going to take a holiday and write THE TRUTH BEHIND THE NEWS!'" That he is provocative is obvious; that a sufficiency of his scathing statements will be denied is inevitable; that his chapters are revelatory and engrossing none will deny. That he will entertain all who read him is equally certain; for he has tales to tell, and he tells them exceedingly well. For his material for them he has netted the Great War, Italy, Russia, Arabia, Mexico, and "The Rest of Europe." The first "catches" owe their being to the German retreat.

A German sailor—a red band on his left arm, with the words "Arbeiter—und Soldaten—Rat"—took friendly charge when a Colonel fumed; and a Sergeant-Major member of the Council at Frankfurt, suggesting that the American journalists ought to see Hindenburg, called up the Marshal on the telephone and ended by shouting: "This is an order to you, Excellency; not a request." The Colossus received—and assured his interviewers: "The American infantry in the Argonne won the war!" continuing: "Without the American blow in the Argonne, we could have made a satisfactory peace at the end of a stalemate, or at least held our last positions on our own frontier indefinitely—undefeated. The American attack decided the war! . . ."

Then there is "The Truth about the War at Sea and Admiral Scheer's Views for the Future." Scheer is convinced that he won the Battle of Jutland, of Skager Rak, as the Germans call it!

Next is Italy under Mussolini and the Black Shirts, an indictment if there ever was an indictment; an attack fierce and precise, but an attack that acknowledges "touches" punctiliously and ends with an adherent of the Prime Minister asking "Is it absolutely impossible for Fascismo and human liberty to go together in the making of New Italy?" And, with it, an exceedingly able study of *Il Duce*, unkind, to say the very least of it, and yet appreciative of an outstanding figure. There are furious

phrases—talk of "the black halo of the Latter Day Saint of Italy"; "the islands of Ustica, Lampadusa, Favignana, Pantelleria, horrible waterless, criminal-infested islands which constitute Italy's Siberia"; and so forth. The words "murder," "clubbing," "terror" are used freely. There are personal accusations of a daring few would attempt. And there is Mussolini: dominant, courageous, dramatic, ruling, flying, fencing, loving, crooning his delight in music—a supreme child of the Inferiority Complex, according to Dr. Alfred Adler! And Mussolini the inspired orator—and entrance-maker! The scene is the Palazzo Venezia. In the marble hall, shimmering in waves of light, is one dark mass, a heavy velvet curtain near the rostrum.

"Suddenly through this black velvet curtain a white hand appears. Disembodied, thrilling. Like a spiritual séance. The white hand, first flat, rises quickly, appears over the heads of the thousand heroes, so that falling silent and looking up, they immediately recognise the Roman salute, the sign of greeting of their order, and recovering from their silent surprise with a rumbling of a thousand

I notice he is walking on his toes. Lenin is tip-toeing, so as not to interrupt the speaker. Not until he gets to the first two steps of the platform, softly, does the congress recognise him, and there is an uproar. Everyone rises. . . . Lenin . . . advances to the speaker's pulpit. He has discarded his coat. He is dressed in a cheap grey semi-military uniform, a civilian transplanted into ill-fitting army-issue clothes. . . . When I think of the red god's appearance I see always that cheap shoddy suit he wore. I see the neat crease in the cotton trousers holding on like wool. In a year I saw Lenin many times and always in the same clothes. First up from his sickbed the clothes were new. That was in the Fall. But September's creased trousers became April's baggy rags. They had held out bravely, as the man within had done. But finally they flapped like a tramp's rags, as if acknowledging the surrender of all pretence of bourgeois respectability. Shortly afterwards Lenin died."

Admirably drawn portraits, those of the autocratic Italian and the master Russian; and indicative of others worthy to rank with them. Hindenburg has been mentioned. There are also such as Trotsky, military genius, since discredited and exiled; Sarrail, of Syria; "Gilbert Clare," of the Foreign Legion; Calles, of Mexico; and D'Annunzio (biting as vitriol, this). But these are far from being the only interests. Nothing could be more virile than the majority of the descriptions of events. Three are especially notable. The first is that of the Shrine of the Iberian Virgin in the Red Square of Moscow watched over, while the mob danced the Carmagnole, by "a woman in jewels and sables, a peasant in a greasy sheepskin, a



THE FAMOUS PORTLAND VASE, THE FORTHCOMING SALE OF WHICH HAS CAUSED A GREAT STIR: THE FIGURES UPON IT (BELIEVED TO REPRESENT THE MARRIAGE OF PELEUS AND THETIS) SHOWN AS A CONTINUOUS FRIEZE—A WOOD-CUT FROM "THE ILLUSTRATED LONDON NEWS" OF FEBRUARY 15, 1845.

men in movement, they acknowledge the Fascist signal. Then, into the now whisperless super-lighted room, emerges from the black mass of curtain behind the white hand growing into an arm and then a man, the dark figure of Benito Mussolini, successor to the Caesars in Rome, founder of third New Italy, self-styled Napoleon, and—somewhat of an actor."

What a contrast to Lenin; now dead, embalmed, and resting on a bier, yet living in his death! Here again Mr. Seldes achieves a fine likeness. Comrade Ilyitsch is due

beggar wearing ten or more cast-off coats, so badly torn that his body was visible in spots, where the holes in all ten coincided. Twenty in all, the rest nondescript in appearance but fanatic of eye. . . . There in the dirty snow, in the intense mid-winter frost, under a morbid sun, they prayed for their shrine, while company after company of marchers filed by them, mocking, laughing, jeering, spitting, and heaping sarcastic and ironic benedictions upon the prostrated."

Next ranks that of the charges of the Druses at Mousifrey. Again and again the horsemen rode into the barbed wire and were pinned in it and torn by it as the bullets poured into them. "From four to ten that morning, in intervals of about an hour, the Druses made six attacks, until they filled almost all the entanglements with their dead. In the last attack those who had lost their horses but not their fanatical courage stripped themselves, placed their bullets in a rag held in their teeth, and charged over the dead, naked, clearing the three rows of wire, to fall dead and wounded at the very edge of the machine-gun nests of the Foreign Legion."

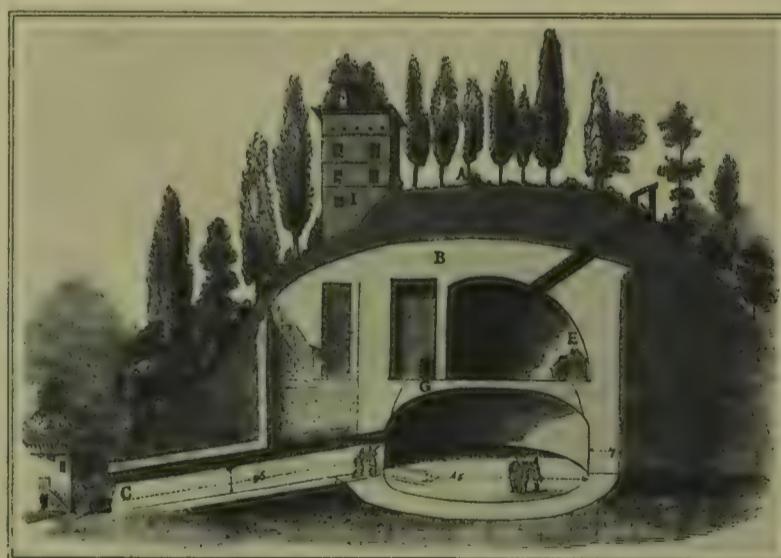
And next is that of the strange rising that grew so swiftly and so tragically in Vienna in July of 1927. "No one wanted trouble. The nearer the horses came, the more agitated the mob, the quicker the movement away from Parliament. And then a handful of Moscow's trained men took hold of the crowd and tightened it: Revolvers and knives appeared in their hands—they were no more than two hundred, but they had the words of leadership. A shout went up. 'Death to the police!'"

Further, there are the trials of the Roman Catholic Clergy, in Moscow, and the "War Criminals," at Leipzig; grim farces even unto Finale!

But enough of the purely descriptive; attention must be called to the analytical. This is particularly to the fore in "The Truth about Mexico," a country whose chief troubles—rebellion, religion, and labour—are, Mr. Seldes avows, by no means minimised by what he declares to be a definite and dangerous lack of United States "good-willers" in the land in which ex-President Calles is still the biggest

"noise." The problem is not simple—even now, in the presence of those genuine "good-willers" Dwight Morrow and Lindbergh, whose names are thus coupled; and during the activity of President Hoover—but it may be solved. Against a settlement are many things; and not the least of them, perhaps, was defined by a Mexican lady when she said: "For generations, we Mexicans have been brought up from childhood in fear of Judgment Day, the eruption of Popocatapetl, and intervention by the United States."

My space is at an end. It but remains to say that everyone should know "The Truth Behind the News." I have only indicated its tenor and its attraction.—E. H. G.



WHERE THE PORTLAND VASE WAS FOUND: A SECTIONAL DRAWING OF THE TOMB (FROM "THE ILLUSTRATED LONDON NEWS" OF FEBRUARY 15, 1845). The two drawings here reproduced appeared in our issue of February 15, 1845, just after the Portland Vase had been smashed by a lunatic, as described on the opposite page. The vase was found (between 1623 and 1644) within a marble sarcophagus in a tomb under Monte del Grano, about 2½ miles from Rome on the road to Frascati. The letters on the above drawing indicate—A. The Monte del Grano. B. The tomb. C. Ancient entrance to the tomb. D. Tunnel through which the discoverers entered. E. The sarcophagus. G. Arch of the chamber, broken to remove the sarcophagus. I. A modern casino, on top of the mount.

to speak to the All-Russian Central Executive Committee in the Kremlin, in the throne-room of the Tsars. Soldier guards stiffen at the door. "A little man in a plain black coat, hat in hand, approaches them. They do not recognise him, and demand the red card. He fumbles in his pocket and presents it. He looks more the small sleek business man than a communist leader. The soldiers with peasant difficulty make out the name; one reads and nudges the other, who reads also, and their dumb faces open in astonishment. The little man passes.

"Krylenko is speaking drearily about more laws. The little man comes into the room, passes our press table, and

THE PORTLAND VASE TO BE SOLD AT CHRISTIE'S: A HISTORIC WORK OF ROMAN GLASS.

PHOTOGRAPHS BY COURTESY OF MESSRS. CHRISTIE, MANSON, AND WOODS.



PELEUS WATCHING THETIS ASLEEP: PART OF A GROUP ON ONE SIDE OF THE PORTLAND VASE.



DECORATION ON THE BASE OF THE VASE: A FIGURE IDENTIFIED BY MODERN SCHOLARS AS PARIS.



WITH ONE OF THE SATYR-LIKE HEADS AT THE BASE OF EACH HANDLE: APHRODITE (VENUS) PRESIDING AT THE MARRIAGE.



THE MARRIAGE OF PELEUS AND THETIS: THE HERO AND HIS BRIDE, ON THE OTHER SIDE OF THE PORTLAND VASE.

One of the most celebrated treasures in the British Museum, the Portland Vase, which has remained on loan there for 118 years, and has almost come to be regarded as a national possession, but is actually the property of the Duke of Portland, is to be offered for sale by Messrs. Christie, Manson and Woods, at their Great Rooms, 8, King Street, St. James's Square, on Thursday, May 2. The news that this unique work of ancient art may pass out of the nation's guardianship, and possibly follow so many other art treasures to America, caused a great sensation, and doubtless every effort will be made to retain it in this country. It is also known as the Barberini Vase, from the fact that it formerly belonged to the family of Pope Barberini, or Urban VIII. It was in the Barberini Palace until about 1776, when the family disposed of it. Later it was acquired by Sir William Hamilton, who sold it to the Dowager Duchess of Portland. At the sale in 1876, after her death, it was bought in for £1029 by the fourth Duke of Portland, who deposited it in the British Museum in 1810. On February 7, 1845, it was wilfully smashed to pieces by a lunatic named William Lloyd, with a Babylonian stone. All that the magistrate could do was to fine him £3 for the value of the glass case! The vase was pieced together again so skilfully as to lose very little of its original beauty. One result of the breakage was to settle a long-disputed question as to its material, which proved to be Roman glass, of a rich dark blue, dating from the first century of the Roman Empire.

The white figures had been cut with engraving tools when the rest of a white coating was removed. Modern scholars reject the old theory that the sarcophagus in which the vase was found—at Monte del Grano, near Rome, on the road to Frascati (see illustrations opposite)—was in the tomb of the Emperor Alexander Severus and his mother, and that the figures commemorate them. The view that they really represent the marriage of Peleus and Thetis is now accepted by most authorities, including Dr. H. B. Walters, Keeper of Greek and Roman Antiquities at the British Museum. The Assistant Keeper, Mr. E. J. Forsdyke, has kindly supplied the names of the figures in the above photographs. The complete sequence of figures is shown in a drawing on the opposite page.



POSEIDON (NEPTUNE) ON THE PORTLAND VASE: THE SEA-GOD AT THE MARRIAGE OF THETIS, A NEREID, TO PELEUS.



ONE SIDE OF THE CELEBRATED PORTLAND VASE: PELEUS (LEFT) WOOS THETIS, WITH POSEIDON (RIGHT) WATCHING, AND EROS (CUPID) HOVERING ABOVE



THE GROUP ON THE OTHER SIDE OF THE VASE: PELEUS (LEFT) WATCHES THETIS SLEEPING, WHILE APHRODITE (RIGHT), THE GODDESS OF LOVE, LOOKS ON.

THE QUINCENTENARY OF ST. JOAN: SCENES FROM A



JOAN OF ARC, AS THE WARRIOR MAID, MOUNTED ON HER CHARGER AT THE HEAD OF HER TROOPS.



MOCKED ON THE WAY TO THE STAKE: JOAN IN A CAP INSCRIBED "HERETIC, APPOSTATE, IDOLATER."

THE COURT SCENE FILMED AT MONT ST. MICHEL: THE MAID IN MASCULINE ATTIRE, AND MANACLED, BEFORE THE TRIBUNAL.

THE MAID OF FRANCE AS REPRESENTED IN THE GREAT QUINCENTENARY FILM: Mlle. SIMONE GENEVOIS AS JOAN OF ARC.



THE SIEGE OF ORLEANS: ONE OF THE DRAMATIC BATTLE SCENES IN THE FILM, "LA MERVEILLEUSE VIE DE JEANNE D'ARC, FILLE DE LORRAINE."

THE MARTYRDOM OF THE MAID OF FRANCE: THE TRAGIC SCENE IN THE MARKET PLACE AT ROUEN ON MAY 30, 1431, AS REPRESENTED IN THE FILM.

A memorable event in connection with the Quincentenary of St. Joan, now being celebrated in France, will be the production, at the National Opera House in Paris, of the great French historical film, "La Merveilleuse Vie de Jeanne d'Arc, fille de Lorraine." The film has been in preparation for two years under the patronage of a distinguished committee, including Cardinal Dubois, Archbishop of Paris. Some of the battle scenes were illustrated in our issue of November 12, 1927. After the Paris production it will be shown at the principal picture theatres in France. As noted under a photograph in our last issue, the Joan of Arc celebrations began recently at Vaucouleurs, in Lorraine, where on February 23, 1429, she set out for Chinon. (See illustrations on page 440.) Some 400 commemorative tablets are to be dedicated, marking every stage of her wanderings during the next two years, until her martyrdom at Rouen on May 30.

GREAT FILM TO BE PRODUCED AT THE PARIS OPÉRA.



JOAN OF ARC BEFORE THE TRIBUNAL OF THE CHURCH AT ROUEN: A SCENE FILMED IN THE ANCIENT BUILDINGS OF MONT ST. MICHEL.



THE CHURCH PRONOUNCES JUDGMENT UPON JOAN OF ARC (STANDING, IN MASCULINE ATTIRE, IN THE CENTRE): A SCENE FILMED AT THE ABBEY OF VEZELAY.

THE LAST MOMENTS OF "THE MOST NOTABLE WARRIOR SAINT IN THE CHRISTIAN CALENDAR": JOAN OF ARC AT THE STAKE, WITH A PRIEST HOLDING UP THE CROSS BEFORE HER.

1431. We illustrate above a further selection of incidents and characters from the film. The scenario is by M. Jean José Frappa, dramatist and romance writer, and the setting has been arranged by M. Marc de Gastyne, the noted painter. The pictures of the English camp before Orleans show antique artillery in the shape of bombs and catapults. Large numbers of French troops were employed as performers in the siege of Orleans and the battle of Patay. Mlle. Simone Genevois, who impersonates the Maid with charming fidelity, was chosen out of several hundred candidates. The cast includes also M. Fernand Mailly as the commander of her army, Captain La Hire; and M. Philippe Héritat as her adherent, Gilles de Rais, who in later life developed a taste for cruelty and became the original of "Bluebeard." "This war of liberation," says M. Frappa, was a war of youth. At the time of the siege of Orleans, Charles VII. was only twenty-five; Jeanne, eighteen; the Duke of Alençon, nineteen; Dunois, twenty-five; the Sire de Rais, twenty-four; and Xaintrailles, twenty-three. The eldest was La Hire, who was thirty-eight." The Natan company, which produced the film, is now to be amalgamated with Pathé Frères.

PROFESSIONS AND POLITICS.

By **SIGNOR GUGLIELMO FERRERO,**

the distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

MR. HOOVER, the new President of the United States, was a mining engineer. He spent the first part of his life in working on great American and English mining enterprises in the Far East. It appears that he made a considerable fortune in mining affairs. It was the World War which transformed the engineer into a politician. At first sight it might not appear extraordinary that a clever and powerful business man should be at the head of affairs in the United States. Are not the United States to-day the greatest industrial and financial power in the world? The captains of industry ought to play the same part in it as that which was played by the military men in the monarchical and aristocratic States of Europe during the nineteenth century. And yet a mining engineer at the head of the Republic is a novelty, even in America. The six Presidents who preceded him were not business men, but men of the pen.

The last President was Mr. Coolidge, who, at a given moment, laid aside his briefs to become a professional politician. He was preceded by Mr. Harding, who was a journalist and owned and directed a very prosperous provincial journal in a town of 26,000 inhabitants. Mr. Wilson was a university professor, and President of Princeton University. Taft was an eminent lawyer; Roosevelt a rich gentleman of independent means, who was at the same time a sportsman, man of letters, journalist, and writer. McKinley was a lawyer.

Lawyers, professors, journalists, men of letters: these were the intellectual professions which for a generation had given its chiefs to the great American Republic. Mr. Hoover breaks a tradition. His success, therefore, is due to a new movement which began in Europe during the war. Before the war throughout Europe, in the Parliamentary States as in the mixed régimes of monarchy and democracy, the Ministers were chosen almost exclusively from the lawyers, journalists, professors, civic functionaries or the military classes, when they were not chosen from among the remaining representatives of the ancient nobility. In England it sometimes happened that retired merchants attained to power. It was during and after the war that nations began to seek in offices and workshops for banking and industrial magnates to transform them, sometimes rather hurriedly, into statesmen. The example was given by Germany. M. Rathenau, director of the General Electric Light Company, was the first of the great business men to be dragged from their customary business, by unusual circumstances which needed exceptional collaborators. That German example, indeed, like so many others, has been followed to a certain extent everywhere in Europe. The movement crossed the ocean, and now it is America's turn.

It is not difficult to understand the genesis of that movement. In all the countries of Europe and America politics have, with the development of the Parliamentary system, lost the character of an exclusive profession. All those who enter the political arena to-day have a profession which they practised before they were made statesmen, and which they often continue after they have become so. One has only to take up the list of any Parliament to see that it is composed of the most varied elements; besides lawyers, who are always numerous, there may be found journalists, doctors, professors, engineers, bankers, civil or military functionaries, agriculturists, merchants, ecclesiastics, and workmen.

This double life which is led to-day by almost all political men could not fail to raise the question whether, among these different professions, there is not one which prepares men for politics better than the others. It is a question which has always been hotly debated, because rival ambitions lie hidden behind it. Different solutions have been given to it according to the varied oscillations of power and influence. After the War of 1870 the Army was considered by all Europe as the nursery for statesmen. To-day the wind has changed, and industry and banking enjoy general favour. During and after the war all the States found themselves confronted with problems which demanded practical minds, an exact view

of realities, and a great rapidity of decision; it was thought easier to find these qualities among men who were accustomed to manipulate great economic businesses. Do they not live in direct contact with real men and things, while lawyers live only in a world of abstractions? Are they not the only men, in a civilisation in which all social forces aspire to liberty and independence, who know how to impose discipline upon the masses? Like military men, they have the *imperium*, the capacity for commanding, which every day becomes more rare. It is

men who have consented to put themselves at the disposition of their masters, at a certain salary, for so many hours each day. During those hours, they no longer remember whether they are men or women, young or old; they have no religion, no country, no family, and no political opinions; they divest themselves of their vices, they suppress their personalities so that they may only be living tools for work, conscientious machines. They resume being real men at the moment at which they leave the workshop to return to life.

To command these "automata" for a part of each day is much easier than to direct, night and day, millions of real men who are a prey to the contradictory passions which agitate the world. Take, for example, the colossal industrial organisations of America; how much easier is the task of their chiefs than that of the chief of a small State! Do business men realise this difference? In common with public opinion, they willingly believe that they can direct a people in the same way as they direct their employees and their workmen; they thus make proud but superficial comparisons between the order which reigns in their little artificial worlds and the disorder of the great, real world. That same pride often engenders another quality which is a source of strength for a business man, but may be the reverse for a statesman; that is to say, an optimism which transfers to the solving of political problems the facility and simplicity of the solution of the problems with which industry or banking have to deal.

It is, perhaps, useless to discuss whether one profession is better fitted to prepare a man for politics than another. In all professions it is possible to acquire ideas and qualities which are useful in the art of government; but no profession can give all the qualities and all the ideas which are necessary for a statesman. Among the business men whom politics have drawn from their workshops and counting-houses since the war, there are some who have succeeded very well, and others who have failed. Why? Because politics are a more complex form of activity, less limited and specialised, more general, than war, commerce, industry, banking, science, literature, medicine, or the law. They demand innate qualities and aptitudes which only practice can develop. There are various kinds of commercial men and bankers, just as there are differences in individual military men, lawyers, and journalists. They may or may not have the qualities necessary for a statesman, without in any way compromising their professional success. A short apprenticeship will suffice for those who do possess the necessary qualities to find themselves at ease in a Ministerial Cabinet; the others will never succeed.

That is why politics were an exclusive profession in the aristocratic régimes of old days. It is the fashion now for the opponents of representative government to despise the professional politician. But a monarchy or an aristocracy is nothing but a family or a group of families in which politics are a hereditary profession. In a monarchy the accident of birth may impose the political profession on a man who has neither the taste nor the aptitude for it; in the old aristocracies of former days there was a certain possibility of choice: politics might be made the exclusive career of those who felt themselves most endowed with the qualities necessary for succeeding therein. But, whatever the inconveniences of heredity may have been, it is certain that the strength of the old régime lay in the preparation of a small élite which made politics their exclusive occupation, and gave up everything else for it.

With the advent of the representative régime, politics ceased to be a real profession. People who occupy themselves only with public affairs become more and more rare, even in those countries in which the aristocratic organisation of society has best survived. Politicians are recruited from all classes and all professions, without any special preparation. Most often they have strayed by chance from their previous careers, and have learned the art of government as best they can, by a fortuitous and tumultuous apprenticeship. That is the only inferiority of representative government, if one compares it with the régimes which preceded it.

But it is a very serious inconvenience, because public affairs become daily more complicated. In all countries political institutions are much criticised, their faults are denounced, and it is sought to ameliorate them. In

[Continued on page 460.]



ABOUT TO CELEBRATE THE QUINCENTENARY OF JOAN OF ARC'S ARRIVAL TO INTERVIEW THE DAUPHIN: CHINON—AN AIR VIEW SHOWING THE OLD CASTLE, WITH THE KEEP OF COUDRAY AMONG THE TREES AT THE FAR END.

As noted on our double-page in this number illustrating the "Joan of Arc" film, she set out on her pilgrimage, from Vaucouleurs, on February 23, 1429, and on March 6 reached Chinon. Three days later the Comte de Vendôme was sent, in response to her petition, to conduct her to the castle, and there she had audience of the Dauphin (afterwards Charles VII.) and revealed her mission. "She became his guest," writes M. Eugène Pépin, "and was entrusted to Guillaume Bélier, captain of the fortress of Coudray, who lodged her in the keep. While preparing the Orleans campaign, she rode about the country with the Dauphin and the Duke of Alençon. On April 20 she left Chinon for Tours. Her memory has preserved the castle through the ages. That was why, in 1854, Napoleon III. prevented its demolition. Many of the streets, houses, towers, and chapels which she visited still remain, and recently the keep in which she dwelt has been restored to its ancient condition. In this incomparable setting will be held the quincentenary celebrations on April 27 and 28."

indisputable that there is some truth in this opinion, which is widespread to-day. But is there not also something of an illusion about it?

Yes, business men are in contact with realities; in that



SHOWING (AMONG THE TREES BEHIND) THE KEEP OF COUDRAY OCCUPIED BY JOAN OF ARC IN 1429: THE CASTLE OF CHINON, SEEN FROM THE AIR.

fact lies their superiority over the lawyers, who live in a world of abstractions. But, while the more complex realities of life are hidden behind these abstractions, the realities with which business men are brought in contact are simplified realities. The captains of industry command the masses, they impose discipline upon them, and manipulate them as if they were tools, and in their offices they cause a state of order to reign which they voluntarily oppose to the disorder in the world. But the men whom they command are, so to say, artificial beings. They are

A Gem of the Dutch Art Exhibition: A Famous Vermeer at the Royal Academy.



"HEAD OF A YOUNG GIRL," BY JOHANNES VERMEER OF DELFT.—
"A SMILE ILLUMINATES THE FACE."

We reproduce above yet another of the Vermeers that were to be seen at the Exhibition of Dutch Art at the Royal Academy. In the official catalogue it is described as follows: "Bust portrait, turned left, showing a part of the back, with the head turned over the left shoulder. Her eyes are directed towards the spectator; a smile illuminates the face. Canvas, 15 $\frac{1}{2}$ by 12 $\frac{1}{2}$. Coll.: Walter Kurt Rohde, Berlin, 1926. Lit: W. Bode, 'Repertorium für Kunsthissenschaft', XLVII (1926), 251."

FROM THE ORIGINAL IN THE COLLECTION OF THE HON. ANDREW W. MELLON, OF WASHINGTON.
REPRODUCED BY ARRANGEMENT WITH "APOLLO."

Ancient Egypt's Hugest Fane: a Walcot "Impression" at Karnak.

FROM THE PAINTING BY WILLIAM WALCOT, F.R.I.B.A., R.E. EXHIBITED AT THE FINE ART SOCIETY'S GALLERIES.

A BUILDING THAT WOULD CONTAIN NOTRE DAME: PART OF THE GIGANTIC HYPOSTYLE HALL AT KARNAK—
ONE OF THE WONDERS OF THE WORLD.

Among the "Impressions of Egypt" exhibited at the Galleries of the Fine Art Society last year by Mr. William Walcot, the well-known painter of ancient buildings, was this fine study of Karnak, which brings out so strikingly the colossal proportions of the great Temple of Amon. "From the Middle Empire to the Ptolemaic period (says Baedeker) most of the Pharaohs took some share in adding to or adorning this shrine, rivalling each other in the magnitude of their designs. All the buildings of the 18th Dynasty were thrown into the shade by the erections under

the 19th Dynasty. Rameses I. raised still another pylon, and Sethos I. and Rameses II. created, between this fifth pylon and the pylon of Amenophis III., that gigantic Hypostyle Hall which has remained ever since one of the chief wonders of Egyptian architecture. . . . The huge hall is still extraordinarily impressive as we look southwards through the rows of columns. The breadth is 338 ft., its depth 170 ft., and its area 6000 square yards, an area spacious enough to accommodate the entire Church of Notre Dame at Paris."

The World of the Kinema.

By MICHAEL ORME.

"THE LOST PATROL."—"LOVE-INTEREST."

AT last! A British film that may justly and soberly be described as a masterpiece. A British film that borrows nothing from American or Continental producers, but stands fairly and squarely on its own feet. British to the backbone, yet avoiding, as by a miracle, the faults that usually accompany that quality. "The Lost Patrol" is the first Fox Quota picture, and was made by British Instructional Films. Therefore, to the American company falls the honour of sponsoring a British production that rises right out of the ruck of the ordinary.

"The Lost Patrol" is based on a book by Philip Macdonald. It is a story about men; it has no love interest. It is, occasionally, grim. It is, unquestionably, tragic. It is, in brief, starkly real—and deeply moving. Ten men—commonplace men, thrown together in the World War by a blind Fate—formed a British cavalry patrol in the Arabian desert. The boy at their head had his instructions; the rest were as ignorant of their whereabouts as of their ultimate goal. Suddenly, out of the seeming emptiness, a shot. The officer-boy drops dead. The Sergeant does his best, though it is a case of the blind leading the blind. He takes his men north, and, after an agonising trek, they strike an oasis. Here is a respite, even safety; or so it appears. But with the dawn comes realisation. Behind the blandly undulating, bone-bare dunes of sand that surround them lurks a waiting menace. Their horses are stolen, their sentry is killed. The corporal is found badly wounded.

And so they settle down to a besieged life in the frail fortress of the oasis; day after day, day after day. One false step and the lurking menace pounces. A man climbs a palm-tree to scan the situation, and is sniped by an Arab rifle. Their numbers dwindle. And the survivors, helpless in the clutch of the horrible fate that is toying with them like some giant cat, react in different ways, according to their different

appurtenances of the romantic hero. This is not a man to run away with a glass jewel and put up with the life of the Foreign Legion for the sake of a fine gesture. No such fool, this Sergeant. But, caught in the wheel of Fate as he is, he intends to do



"THE IRON MASK," A MUSKETEERS FILM: THE MASK—
AND MR. DOUGLAS FAIRBANKS AS D'ARTAGNAN

his damnedest for his fellows and for himself. A simple man, yet a man possessing the pride of life.

I regret to say I have not read Mr. Macdonald's book, a fault that shall be rectified forthwith. It must be an impressive and sincere piece of work to have furnished such material. Mr. Walter Summers, the producer, has done his work with complete understanding and appreciation of character. There is amazing power in his handling of the tense situations in the desert death-trap. As I have said, this is not the ordinary stuff of fiction, yet one is held by it as surely as by any romance. The deadly monotony of long empty hours under the palm-trees is cleverly interspersed with "flash-backs" of personal experiences, as the men tell each other their stories of life "at home" before the war. The whole thing bears the stamp of truth, yet put before us with that touch of imagination that infuses life into the shadow world of the screen.

We are told that, in order to make this film, Walter Summers took his company

and his staff into the Sahara, during the month of August. With their oasis location some twenty miles away from their base at Tozeur, the whole party had a very actual taste of their fictional sufferings. Yet, despite discomfort and illness, they stuck to their job, and some of that indomitable will to achieve illuminates their work. Here is a case that might well be cited in contradiction to the Russian

producer, M. Pudovkin's, contention that reality can only be created by the real article—by the type, not the actor. In this company of actors—not all of them well known, but all of them artists—there is not one who does not get into the very skin of his part. Headed by Cyril McLaglen, whose portrait of the heroic Sergeant is perfect in every detail, each character is drawn with an admirable realisation of its value in itself and to the whole ensemble.

After hailing with justifiable enthusiasm a milestone in the history

of British films, after sensing, moreover, the tension of a large and representative audience at the private showing of "The Lost Patrol," it is something of a cold douche to learn from Fox Films that the general booking of this picture has been by no means easy. Fortunately, a pre-release run at the Marble Arch Pavilion on March 25 will give Londoners a chance of proving their intelligent interest in a film that has no love-story. For the lack of "love-interest"—in other words, of "sex-appeal"—is, forsooth, the reason for the exhibitors' hesitancy! Is it credible? Here is a good story, full of drama and by no means lacking in relief, since in the "flash-backs" of the men's little histories we are carried right away from the besieged oasis, and even get a taste of love and rivalry. Here is a masterly production and fine acting, and, because there is no "It" girl, no close-ups of lips glued to lips, the exhibitors fight shy of it! Yet "Q Ships," recently released, broke all records at the Stoll, and was retained a second week. Scarcely a love-story, "Q Ships"! "Beau Geste," to which I have likened "The Lost Patrol," might have taught the film trade a lesson; for was not it, too, a vigorous story, finely told, with no love-interest to speak of? It was certainly not only the popularity of the star, Ronald Colman, nor the romantic allure of the Foreign Legion that secured a phenomenal success for "Beau Geste."

No; I maintain that a refreshing absence of this everlasting sex business for which we, the public, are supposed to be clamouring, had much to do with it. Admitted that there is a type of filmgoer so limited in his outlook that only one kind of picture satisfies him—or her. Admitted that this individual goes week after week, sometimes day after day, to the kinema in order to see feverish embraces and all the paraphernalia of passion. Is it really imperative or even politic on the part of the exhibitor to base his estimation of public taste on this penny-novelettish appetite? Provincial and outlying theatres—since it is the provinces and Greater London that come under discussion rather than the West-End kinemas—cater for a variety of tastes. Comedy follows hard on the heels of drama, which in its turn gives way to musical fare. All inclinations, barring the highbrow, are respected. Yet the kinemas must pull all their plums out of one bag! Consequently, the more fastidious filmgoer, liking a good romance—even a dash of "sob-stuff" now and again, but not for ever—is doomed to the same old dish of treacle and plum-pudding week in, week out. There are a few enterprising exhibitors, of course, but it seems to me they are greatly outnumbered by the exhibitor who stifles the promptings of his own perceptions to listen to the warnings of the box-office. And the voice of the box-office—like the voice of conscience—"doth make cowards of us all"!



"THE IRON MASK," AT THE NEW GALLERY: THE MUSKETEERS—
WITH MR. DOUGLAS FAIRBANKS (THIRD FROM LEFT) AS D'ARTAGNAN.
"The Iron Mask" is the film sequel to "The Three Musketeers." Mr. Douglas Fairbanks, it need hardly be said, is the d'Artagnan; and Messrs. Laurence Irving and Maurice Leloir collaborated in designing the scenery and costumes. The identity of the Man in the Iron Mask (which was really of velvet) remains a mystery of history. The most generally accepted theory is that he was Count Girolamo Mattioli, Minister to the Duke of Mantua, who, to quote the "Dictionary of Phrase and Fable," "in 1678 . . . acted treacherously towards Louis in refusing to give up the fortress of Casale—the key of Italy—after signing a treaty promising to do so, and in consequence was lured on to French soil, captured, and imprisoned at Pignerol." In "The Iron Mask," the Mask is a twin brother of Louis XIV.

natures. Cruelty, fanaticism, pessimism—underlying streaks of nature held firmly in check in happier circumstances—gradually creep to the surface. The men are going to pieces, or would do so were it not for their Sergeant. He is behind them all, holding out a helping hand, bestowing a necessary kick, issuing orders, keeping a grip on them to the very end. And, in the end, he reveals his reaction to Fate. He reveals an Ambition. It is to kill every one of his hidden enemies, to whose slow torture they have succumbed, before he himself is wiped out! He realises his ambition—he flings his final answer back to Fate, and then he, too, goes out into the Great Silence.

There is in the figure of the Sergeant an echo of Beau Geste, but a Beau Geste without the conventional

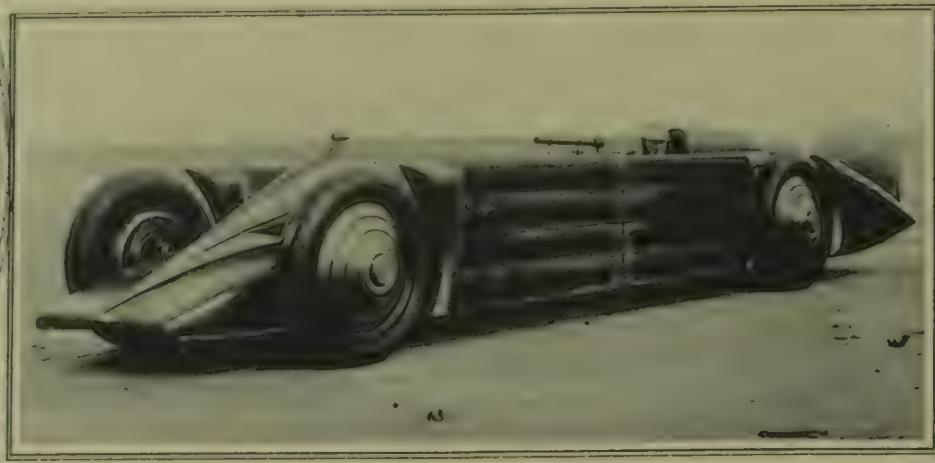


MR. JOHN BARRYMORE IN "ETERNAL LOVE": THE FAMOUS ACTOR IN THE FILM VERSION OF "DER KÖNIG DER BERNINA,"

AT THE TIVOLI.

"Eternal Love" is an Ernst Lubitsch production and a United Artists picture. The story is based on "Der König der Bernina," the novel by Jacob Christoph Heer. In the cast, in addition to Mr. Barrymore, are Miss Camilla Horn, Messrs. Victor Varconi, Hobart Bosworth, and Bodial Rosing, and Miss Mona Rice.

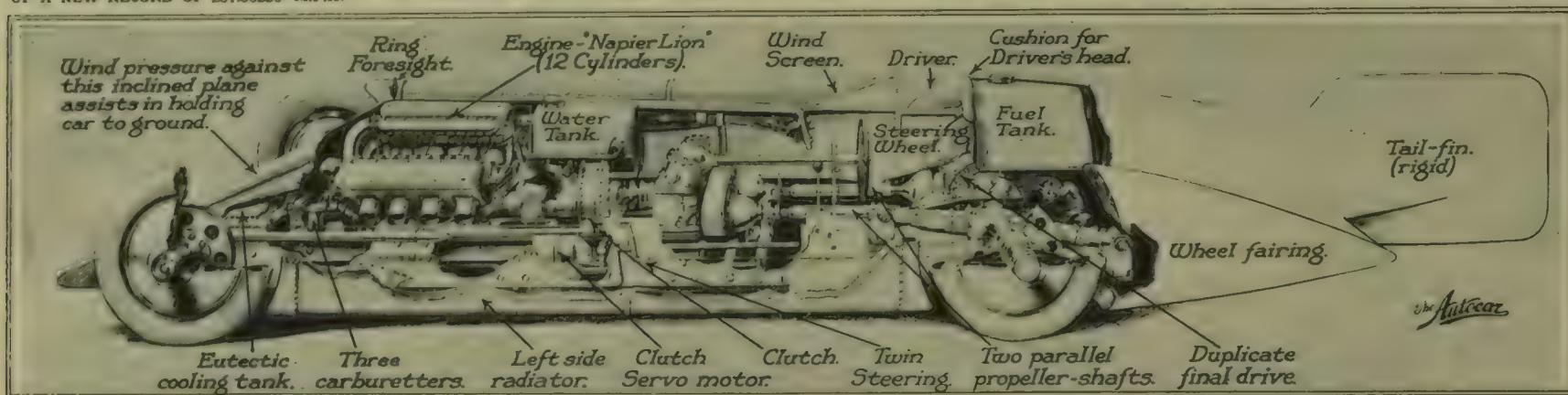
231 MILES AN HOUR ON LAND! MAJOR SEGRAVE'S WORLD RECORD.



MAJOR H. O. D. SEGRAVE: THE FAMOUS RACING MOTORIST WHO SET UP A NEW RECORD OF 231.36226 M.P.H.

MAJOR SEGRAVE'S GREAT RACING CAR AT THE SCENE OF ITS WONDERFUL PERFORMANCE: THE "GOLDEN ARROW" ON THE SANDS AT DAYTONA BEACH, NEAR MIAMI, FLORIDA.

CAPTAIN J. S. IRVING, THE DESIGNER OF THE "GOLDEN ARROW," WITH WHICH THE RECORD WAS MADE.



THE INTERIOR MECHANISM OF THE CAR DESIGNED BY CAPTAIN J. S. IRVING AND STEERED BY MAJOR SEGRAVE IN THE RECORD-BREAKING RUN: A DRAWING OF THE "GOLDEN ARROW," WITH THE OUTER COVER REMOVED DIAGRAMMATICALLY IN ORDER TO SHOW THE MACHINERY.

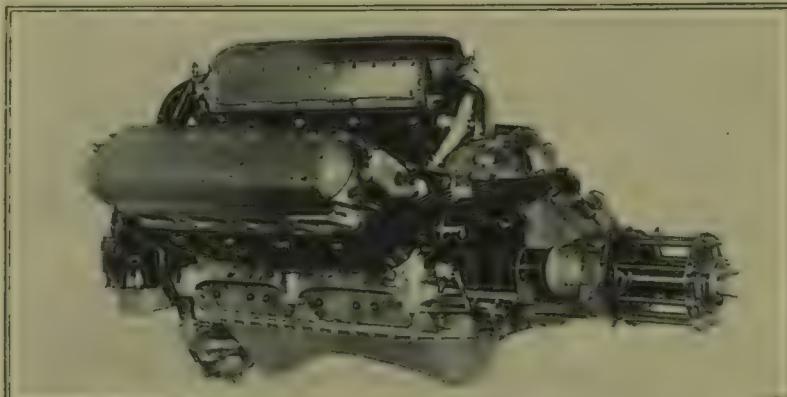
RECORDS PRESENT AND PAST.

March 11, 1929	Major H. O. D. Segrave	231.36226 miles an hour
April 22, 1928	Ray Keech (U.S.A.)	207.55
February 19, 1928	Captain Malcolm Campbell	206.96
May 23, 1927	Major H. O. D. Segrave	203.79

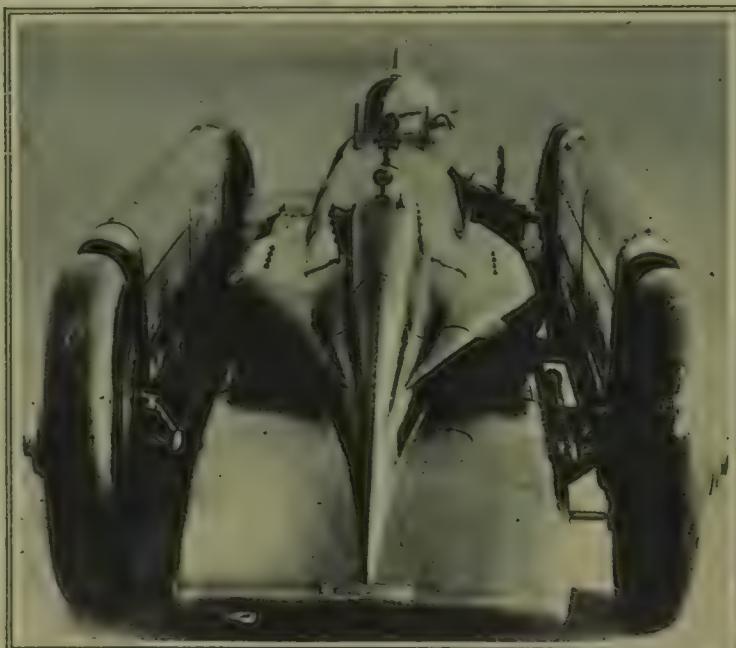
HOW LONG IT WOULD TAKE TO REACH VARIOUS PLACES FROM LONDON,

AT MAJOR SEGRAVE'S RECORD SPEED:— hrs. min. sec.

Land's End	to John o' Groats	900 miles	3	53	46
London	to Edinburgh	392 miles	1	41	49
London	to Land's End	300 miles	1	17	55
London	to Bath	206 miles	53	30	
London	to York	188 miles	48	50	
London	to Brighton	53 miles	13	46	
London	to Plymouth	231 miles	60	0	
London	to Darlington	232 miles	60	(approx.)	
London	to Bangor	239 miles	60	(approx.)	
London	to Scarborough	230 miles	60	(approx.)	
London	to Ilfracombe	226 miles	60	(approx.)	



THE WONDERFUL POWER UNIT OF THE "GOLDEN ARROW": A 12-CYLINDER NAPIER LION ENGINE SIMILAR TO THAT USED IN THE SCHNEIDER TROPHY SEAPLANE, DEVELOPING 875 H.P. AT 3300 R.P.M.



THE AMERICAN COMPETITOR'S CAR: MR. J. M. WHITE'S 36-CYLINDER TRIPLEX RACER (IN WHICH MR. RAY KEECH MADE THE PREVIOUS RECORD LAST YEAR), DRIVEN THIS YEAR BY MR. LEE BIBLE.

On March 11, at Daytona Beach, Florida, Major H. O. D. Segrave regained for Britain the world's land speed record with an average speed of no less than 231.36226 m.p.h., beating by nearly 24 m.p.h. the previous record of 207.55 m.p.h., set up last year by an American, Mr. Ray Keech, in Mr. J. M. White's 36 cylinder Triplex racer. To make the official record, Major Segrave had to cover a measured mile twice—once in each direction. Beginning with a four-mile start, he did the measured mile on the outward journey in 15.55 sec., and on the return in 15.57 sec. After Major Segrave had made his record, Mr. J. M.

THE \$18,000 CAR THAT PROVED ITSELF THE FASTEST IN THE WORLD ON MARCH 11: THE REMARKABLE FRONT ASPECT OF THE "GOLDEN ARROW," WITH A RADIATOR ON EACH SIDE.

White's car was brought out, and its driver, Mr. Lee Bible, made a trial run down the course at 120 m.p.h., but, as the tide was coming in, he decided to postpone his attempt to beat Major Segrave's record until the following day. Above we give several former records, with calculations of the time it would take to motor from London to various places at Major Segrave's record speed. The car in which he achieved the feat, familiarly known as the "Golden Arrow," is officially named the "Irving Special," after its designer, Captain J. S. Irving. It has a Napier-Lion engine, and the body was built by Messrs. Thrupp and Maberly.

THE KING GOES OUT FOR THE FIRST TIME SINCE HIS ILLNESS.



HIS MAJESTY THE KING ENJOYING THE SUNSHINE AND A CIGARETTE ON THE TERRACE OF CRAIGWEIL HOUSE, BOGNOR,
ON MARCH 11.: A HISTORIC PHOTOGRAPH.

To the very great gratification of all, it was announced on March 12 that the King had been able to spend an hour in the grounds of Craigweil House, Bognor, on the previous day, as there had been practically no wind, and he could enjoy the sunshine without risk. He left the house at 11.15 in the morning,

and was taken round the gardens and on the terrace in a bath-chair. The Queen accompanied him, and he was attended by Sir Stanley Hewett and a nurse. Needless to say, he was kept in the sun the whole time. His Majesty's serious illness began, it will be recalled, on November 21 of last year.

A MYSTERY OF THE ATLANTIC: MILLIONS OF FISH ASHORE AT WALVIS BAY.

PHOTOGRAPH BY COURTESY OF COMMANDER E. D. W. LAWFORD.



DEAD FISH COVER FROM THIRTY TO SEVENTY MILES OF LAND! A RECURRING PHENOMENON THAT MAY BE CAUSED BY UNDERSEA VOLCANIC ERUPTIONS AND POISONOUS GAS.

Concerning this remarkable photograph of fish on the shores of Walvis Bay, Commander E. D. W. Lawford writes: "This is a recurring phenomenon which happens during the months of November and December almost annually. The cause is said to be some eruption, or explosion, which is supposed to fill the waters with sulphurous gases which poison the fish. The mileage covered by the dead fish varies from time to time, from thirty to seventy miles. Most of the fish thrown up are

of the very coarse kinds, but mingled with them are some hake and some soles. I myself have seen about ten miles of soles, about two tiers deep, the whole width of the beach." Walvis Bay (or, Walfisch Bay), it may be added, is an inlet of the Atlantic, and has a good harbour. Great Britain claimed it in 1878, and it became her possession in 1884. It is now administered by South-West Africa, and the bulk of the direct imports into the country are landed there.

AN AMAZING MALE IMPERSONATION.

THE STRANGE STORY OF JAMES BARRY, ESQ., M.D.



A MALE IMPERSONATOR WHO WAS NOT FOUND OUT UNTIL HER DEATH AT THE AGE OF EIGHTY: JAMES BARRY, ESQ., M.D.

Sometime Inspector-General of her Majesty's Military Hospitals, and Staff Surgeon to the Garrison at Cape Town.

medicine, at Edinburgh, at the age of fifteen, and then entered the Army. The mystery of Dr. Barry's origin is deepened by the fact that during his period of service he never held regimental rank, and, contrary to all precedent, passed straight away to a full surgeoncy on the Staff. He ultimately rose to be Inspector-General of Hospitals, and died after he was retired on pension.

In the course of his career, Dr. Barry served in Great Britain, in the West Indies, at stations in India, the Mediterranean, and St. Helena, and at the Cape, where he was Staff Surgeon to the garrison and personal medical adviser to the household of the Governor, Lord Charles Somerset, who described him as the most skilful of physicians but the most wayward of men.

George Thomas, Earl of Albemarle, who visited the Cape in 1819 and was the guest of the Governor, left a vivid impression of Dr. James Barry in his memoirs entitled "Fifty Years of My Life." He states that, on arrival at the Cape, he heard so much of this able but very capricious and privileged medico that he was eager to meet him. Eventually, he sat next to Dr. Barry at dinner in one of the regimental messes of the garrison at Cape Town, and he records that in this learned pundit, who was very diminutive in stature and eccentric to a degree, he beheld a beardless youth of twenty with an unmistakable Scottish type of countenance. He had sandy or reddish hair, high cheek-bones, was shrill-voiced, and was characterised by a certain effeminacy of manner which he was at pains to overcome. His conversation, however, was greatly superior to that usually heard at mess tables in those days. He was reputed to be quarrelsome and quick-tempered, and while at the Cape he fought a duel with an Army colleague. It was apparent that no suspicion attached to his sex. Throughout his service, Dr. Barry was frequently guilty of serious breaches of discipline, and on more than one occasion he was placed under arrest; but his offences and actions, however irregular, were always condoned in the highest quarters—a fact which deepened the mystery of his career and his real identity.

Some very interesting sidelights on Dr. Barry's life were published in London in 1867, two years after his death, by a contemporary contributor to the periodical *All the Year Round*, which was then under the editorship of Charles Dickens. The manuscripts which appeared in Dickens's journal were republished in the Christmas annual of the *Cape Times* in December 1904, following upon the publication in that number of a story, entitled "The Mystery of the Kapok Doctor," which purported to be a full and true account of the surprising adventures of James Barry, Esq., M.D. (Edin.), by George Edwin Marvel.

According to the notes published in Dickens's journal, Dr. Barry arrived at the Cape with very influential credentials and introductions to the Governor, Lord Charles Somerset. It was apparent from the outset that the young doctor came of good stock and was of refined breeding. With his medical ability he combined a certain impudence of bearing and manner, and he soon became a noted figure at the Cape. His introductions speedily placed him in touch with the best society there, and he mixed freely in the gay social life of the Somerset period. Obviously he had private means, as he lived above his station. He kept a horse and a private servant; and, in addition to his official duties as surgeon to the garrison and medical adviser to the Governor's household, his skill as a physician gained for him an extensive private practice. There are numerous stories of his doings at the Cape, but it is recorded that, in spite of his quarrelsome nature, he never aroused professional jealousy among his colleagues. If the Governor was aware of the secret of Dr. Barry's sex, and the true story of his antecedents, he kept that knowledge to himself, and extended rather privileged treatment to the young man. It is on record, however, that Barry overstepped the mark on more than one occasion with the Governor, and so roused his Excellency once that he lifted the diminutive doctor and swung him over the window-sill and shook him until he called for mercy.

THE extraordinary instance of male impersonation revealed the other day by the arrest of "Colonel Barker" recalls a more astonishing example of sex psychology which occurred last century and was practised without detection until after the death of the subject, who lived eighty years. This was the case of Dr. James Barry, who qualified as a doctor of

His general relationships with the Governor indicated that he had some secret influence behind him, but he won general respect from his colleagues and the public on account of his medical capacity, and his oddities were overlooked. He always dressed in a peculiar tight-fitting uniform, and was frequently seen in public mounted on a small pony, with a black servant and a small dog in attendance. During his residence at the Cape, he is said to have made advances to the attractive and wealthy daughter of one of the oldest Cape Colonial families, but the young lady in question resisted him and married elsewhere. In the varied accounts of Dr. Barry's life this incident is the only reference to any matrimonial aspirations on his part, and it leaves the impression that he made advances to the young lady in question either to avert suspicion regarding himself and his sex or, as another story has it, to rouse the jealousy of a military colleague in the garrison whom he disliked. The duel he fought at the Cape with a colleague is said to have arisen out of this incident.

After his term of service at Cape Town, Dr. Barry returned to England, and, after being posted to various stations, appears to have settled for a time at St. Helena. He was a strict vegetarian, and the fruit and vegetables as well as the climate of the island pleased him. It is said of him at St. Helena that, despite his shuffling gait and frail figure, he appeared to be not more than thirty years of age, although at that date he had been a doctor for nearly twenty-five years. His smooth face, sandy hair, and boyish voice contributed to his juvenile appearance, and, though he was known to be odd and cranky, he showed

to think of death and sepulture, and expressed a wish that he should be buried in the clothes which he might be wearing at the time of his death.

Returning one day from a drive, he felt shivery and feverish, and despatched his black servant to cancel a dinner engagement. On that Sunday morning Black John returned to his master's room to lay out his body linen. Among the varied items of his toilet were six towels, and, though Black John never assisted the doctor personally in his dressing, he was aware that he wrapped these cloths about him.

The faithful Black John gradually watched James Barry's illness develop. He refused to receive medical assistance. At the end he intimated to Black John that he would sleep, and asked him to retire. On entering the room the following morning, Black John found the doctor had died without any struggle. The servant closed the door of the room, and asked the landlady to assist him later in laying out the body. The woman proceeded to do this, but hurried from the room with the intimation that the corpse was that of a woman. Black John had never suspected this; and before the burial took place the story reached the Registrar-General, who ordered a post-mortem, with a report from a proper medical authority. Following upon the examination, the official report was that Dr. James Barry, of H.M. Service, was not only a woman, but had, at an early period of her life, been a mother. The doctor left no will or fortune. A nobleman's valet called for his dog, and settled his account with his black servant, also giving him his passage money to the island from which he had come.

Since Dr. Barry's death, no one has ever appeared claiming any relationship to her, and in many respects she was even more mysterious in death than in life. She was buried at Kensal Rise in July, 1865, and is registered under the name which she bore from the time of her entry into the Army as a hospital assistant. These are the main factors concerning the life of Dr. James Barry.

According to the story published by G. E. Marvel, in the *Cape Times* in 1904, it is alleged that she was the illegitimate child of the Prince Regent, and that her real name was Joan Augusta Fitzroy. She was taken away from her mother at an early age, and placed in a safe refuge, where she was educated and brought up in refinement. She subsequently learnt the story of her mother's betrayal, and approached the Prince Regent in person, intimating to him that, in the light of her origin, she would cease to exist as Joan Fitzroy, and would become James Barry. In this story, which purports to be a manuscript by Joan Fitzroy, she tells the story of her life, and a deep pathos underlies the record as that of a woman who set out to overcome the disabilities of her origin by a brave attitude towards life.

In commenting upon Mr. Marvel's story of Dr. Barry, the *Cape Times*, at the date of its publication, pointed out that in many respects his story was at variance with the theories which had been formed to account for this



THE AMAZING WOMAN, "DR JAMES BARRY," IN UNIFORM—"HIS" PONY NETTED AND HIS NEGRO VALET AND HIS DOG IN ATTENDANCE.

Reproductions by Courtesy of the "Cape Times," from its Christmas Annual dated December, 1904.

great kindness to the poor and was charitable without ostentation. He went about the island astride his pony, and his saddle was a curiosity. It was so comfortably padded and shaped that, once he was wedged into it, it appeared impossible to get him out of it. In uniform, he was a caricature. His boot-heels were two inches above the ground, and within the shoes were soles three inches thick. He wore a cocked hat, long spurs to his boots, and a large sword. His pony was enveloped in a net from ears to heels, and his black servant attended at the animal's head. It is stated that while at St. Helena he picked a quarrel with an officer of the garrison which led to a challenge, which the doctor declined with loss of dignity and standing. The incident was followed by his expulsion from the garrison mess, and he subsequently left St. Helena in circumstances which do not appear to have been favourable to him. After St. Helena, he went to other stations in the tropics, to Greece and the Mediterranean.

He also went to the West Indies, where he stated confidentially that his reasons for leaving England were due to a broken-off engagement with a young and beautiful woman and owing to trouble in money matters. He finally returned to England in 1864, and brought back with him his servant "Black John" and a little dog. At this time he began

lady's remarkable career. From all the records pertaining to it, it seems certain that her real origin remains a mystery. In terms of Lord Albemarle's reference to her, she was believed to be the legitimate granddaughter of a Scottish Earl, and to have adopted the medical profession from an attachment to an Army surgeon who had not been many years dead. According to another story—a novel entitled "A Modern Sphinx," by Major Rogers—papers are said to have been discovered revealing the fact that she had a daughter when young, and that she was the niece of a peer. Further records of this extraordinary character are also contained under correspondence entitled "A Female Member of the Army Medical Staff," published in the *Lancet*. This correspondence is said to have been initiated by Dr. George Bright, of the United States Navy. There is also a reference to Dr. Barry in Taylor's "Medical Jurisprudence."

G.E.C.

[The writer is indebted to the Librarian of the Royal Empire Society, Northumberland Avenue, London, W.C.2, for courtesy in placing at his disposal materials from the Society's library for the compilation of this article.]

ULTRA-MODERN AND ANCIENT: ART OF TO-DAY AND LONG-GONE DAYS.



BY MODIGLIANI, THE FOUNT OF MUCH CONTROVERSY: "PORTRAIT DE MME. ZBOROWSKY."



FROM THE EXHIBITION AT THE LEFEVRE GALLERIES: "ZBOROWSKY"—BY MODIGLIANI.



BY MODIGLIANI (1885-1920), ONE OF THE MOST DISCUSSED OF ARTISTS: "JEUNE FILLE."

Amadeo Modigliani, who died destitute in 1920, was discussed in his lifetime, but has been more discussed since; and controversy as to the merits of his works rages again now that there is a most interesting exhibition of them at the Lefèvre Galleries, in King Street, St. James's. His paintings, once cheap and despised, are now high-priced, and hailed by many as the creations of

a genius. Modigliani was a native of Livorno, but worked in Paris. Originally he was a sculptor. The "Times" has said: "His great gift was the capacity—specifically the fresco painter's capacity, though he worked in oil—to get sculptural character in painting by the inflection of line. In this respect he was one of the most remarkable draughtsmen of modern times."

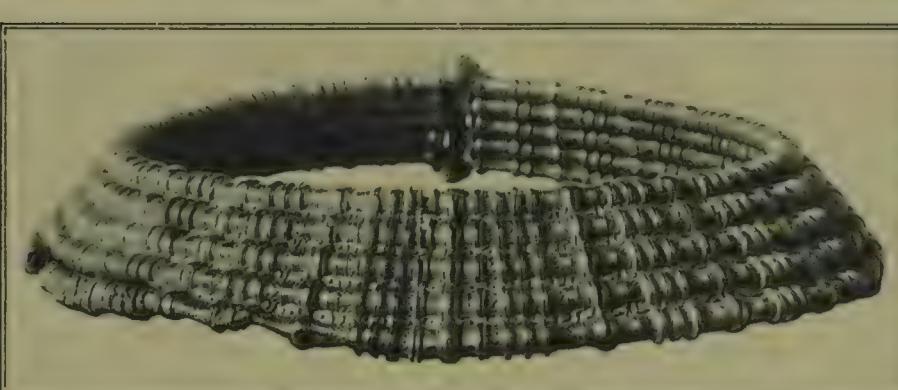


AN EXHIBITION IN STOCKHOLM: ANCIENT SWEDISH SPIRAL RING-MONEY AND OTHER GOLD OBJECTS BOUGHT FOR 20,000 CROWNS.



PURCHASED BY THE QUEEN: "A BURDEN OF LOVE"—BY MISS K. BLACKMORE.

During a visit to the exhibition of the Society of Women Artists, at the Royal Institute Galleries, the Queen bought this charming water-colour by Miss Katie Blackmore, R.B.A. Our readers may remember that another example of this artist's work was published in our Christmas Number of 1926, under the title "Cradle-time."



A MAGNIFICENT GOLD NECKLACE WITH FILIGREE DECORATION: A TREASURE OF ANCIENT SWEDISH JEWELLERY OF ABOUT 500 A.D.



AN EXQUISITELY WROUGHT SWEDISH GOLD ARM ORNAMENT OF THE SIXTH CENTURY: THE LARGEST YET DISCOVERED.

The three adjoining photographs on the left illustrate remarkable examples of ancient Swedish gold-work, included in an exhibition of such antiquities recently opened in the National Museum (Le Statens Historiska Museum) at Stockholm. The top photograph shows a glass case containing gold bars, ingots, and spiral rings, these last having served as money. Below are seen two ingots and a quantity of rings formed into a chain. These objects (which weigh over 7 kilos!) were found at Timbohohn, near Skovde, West Gothland, in the south-west of Sweden. The treasure was bought by the Museum for 20,000 crowns. The middle photograph shows a magnificent filigree gold necklace (of about 500 A.D.), found at Farjestaden, in the Commune of Torslunda, in the isle of Oland, south-east Sweden. The gold arm ornament below, the largest ever found, dates from the sixth century A.D., and came from Asum, Scania, in Southern Sweden.



BY MARGARET GERE: "ST. FRANCIS RECEIVES ST. CLARE INTO HIS ORDER."

This is one of the works by Miss Margaret Gere, which are now on view at the Beaux Arts Gallery, in Bruton Place, Bond Street. It is in tempera. The artist first studied at the Birmingham School of Art, and then went to the Slade. She lives in the Cotswolds. She is represented in the Tate Gallery.

PERSONALITIES OF THE WEEK:
PEOPLE IN THE PUBLIC EYE.

"OUR PRINCESS" DRIVING IN BATTERSEA PARK: A NEW SNAPSHOT OF H.R.H. PRINCESS ELIZABETH, WHOSE PARENTS HAVE LEFT FOR NORWAY, TO ATTEND THE ROYAL WEDDING. The Duke and Duchess of York arranged to leave London on Thursday, March 14, for Norway. They are to attend the wedding of the Crown Prince Olaf and Princess Martha of Sweden at Oslo, when they will represent the King and Queen. The marriage is fixed for the 21st.



A ROYAL WEDDING IN SPAIN: THE MARRIAGE OF THE INFANTA ISABELLA, NIECE OF KING ALFONSO, AND THE POLISH COUNT ZAMOYSKY—A GROUP AFTER THE CEREMONY. The ceremony took place in the Royal Chapel at Madrid. The Infanta Isabella, who was born in October, 1904, is the daughter of the late Infanta Maria, sister of King Alfonso. Count Zamoysky is related to the Bourbons. King Alfonso is seen on the bride's right, and Queen Victoria on the bridegroom's left.



THE MEXICAN PRESIDENT.
General Emilio Portes Gil, Provisional President of Mexico, where revolt is ripe. Appointed to hold office until Feb. 5, 1930, pending election of a President.



SIR FREDERICK WHYTE.
Has accepted post of Adviser to the National Government in China, but has declined a salary. Is forty-five. Formerly President of the Indian Legislative Assembly (1920-25).



MISS JOAN HOWARD.
Acting Agent-General for Nova Scotia in London, in place of her father, Mr. John Howard, who died recently. Has had experience in the work.



MR. FRANK DADD, R.I.
The popular artist-illustrator. Died on March 7 at the age of seventy-seven. Painted many subject pictures, including "Gold Lace has a Charm for the Fair" (Tate).



THE REV. G. A. STUDDERT KENNEDY.
The Great War "padre" generally known as "Woodbine Willie." Died on March 8, aged forty-six.



SIR JOHN DENISON-PENDER
Chairman of the Eastern and Associated Cable Companies. Died on March 6, aged seventy-three. Interested in the merging of cables and wireless.



THE LATE LORD ZETLAND.
Third Earl and first Marquess. Died on March 11, aged eighty-four. Sportsman and racing owner. A former Viceroy of Ireland (1889-92).



THE DUKE OF PORTLAND.
Selling the famous Portland Vase, at Christie's in May. His family has lent it to the British Museum since 1810, when the fourth Duke placed it there.



LORD FINLAY.
The former Lord Chancellor, and a famous jurist. Died on March 9, aged eighty-six. Qualified in medicine, and was then called to the Bar (in 1861).



SIR JOHN ROBINSON.
Business man; breeder of horses; and philanthropist. Died on March 11 in his ninetieth year. At one time a bookmaker. Bred Papyrus, the Derby winner, 1923.



A FAMOUS LITHOGRAPHER AT HIS EXHIBITION: MR. G. SPENCER-PRYSE AT THE ALPINE GALLERY WITH MR. AND MRS. AMERY, LADY OXFORD, AND OTHERS. Mr. G. Spencer-Pryse, whose work is very well known to our readers, has a most interesting exhibition at the Alpine Gallery, Mill Street, Conduit Street, where he is showing a series of pictures he made recently in the Gold Coast and Nigeria. The works in question are not easel compositions, but rather material for picture-making. The hundred sketches on view were all done within fifty-three working days. The artist is seen on the right in the picture.



THE PRIME MINISTER AS ROWING "FAN": MR. BALDWIN AT PUTNEY, WHERE HE SAW THE CAMBRIDGE CREW ROW A FULL-COURSE TRIAL ON MARCH 7. Mr. Baldwin is always much interested in University rowing—and in his old University—and it was not surprising that he should visit Putney as soon as the rival crews for the Boat Race had arrived there. On March 7 he went aboard a launch, with Mr. F. J. Escome, Mr. S. D. Muttlebury, and Judge C. Gurdon, and saw Cambridge row a full-course trial.

Happy ending
to a box of
Rowntree's
YORK
Chocolates



Going -



Going -



Gone !



Rowntree's famous York Chocolates; in 1-lb. boxes, 4/-; and in cartons $\frac{1}{2}$ -lb. 2/-; $\frac{1}{4}$ -lb. 1/-.

How wrong oil steals power from your car

FRICTION — gas leakage — oil drag. These are the chief causes of loss of power.

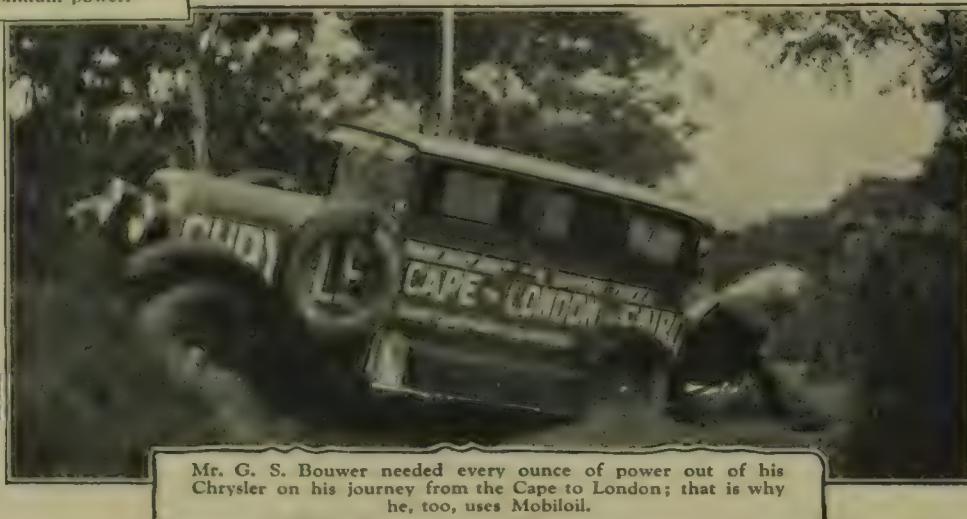
An oil of high lubricating value reduces friction to the minimum; an oil of the correct body seals the pistons against gas leakage; an oil of correct body prevents excessive drag on the moving parts.

Every recommendation in the Mobiloil Chart is designed to give perfect operation of the unit for which it is specified. Sound engineering knowledge and practical experience are behind every single Mobiloil recommendation.

Therefore, you are always sure of full power when using the correct grade of Mobiloil.



Mr. Dudley Froy (inset)
used Mobiloil in his Bentley
for maximum power.




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See the Gargoyle Mobiloil
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A RUSH FOR FISH—NOT DIAMONDS!

COMMUNAL-CATCH DAY IN NIGERIA.



SPECIMENS FROM THE CATCH THAT BECOMES COMMUNAL FOOD: A GIWAN RUWA AND (RIGHT) A MUD FISH.



FREE TO FISH IN THE RIVER AFTER THE GODDESS HAS BEEN GIVEN WHITE CLOTH AND THE GOD HAS RECEIVED FLOUR LEFT ON THE RIVER-BOTTOM: THE NATIVES RUSHING INTO THE WATER FROM BOTH BANKS.

At Argungu, in Northern Nigeria, a certain portion of the river which runs past the town is closed for fishing for part of the year, till the god and goddess of the river have been propitiated and asked for their blessing. On a bright morning in March, the day appointed for the ceremony, all the male population of the town flock down to the river, armed with their nets, which resemble huge shrimping-nets, and with two or three calabashes tied to their waists by cords. These are used to hold the smaller fish. They line up in two dense masses, one on either side of the river, some fifty yards from the banks. The ends of the pool are closed by boats, which are used later to collect the catch in. At the appointed hour, a boat containing the "Sarikin Ruwa," or "Chief of the Water," and his paddler enters the pool. The "Chief" first goes across to a tree which hangs over the river, and ties to it a piece of white cloth. This is a gift to the goddess of the stream, who lives in the tree. Then

(Continued in Box 2)

A FISHING FESTIVAL THAT SUGGESTS THE RUSH TO PEG OUT CLAIMS ON A DIAMOND FIELD: EAGER NATIVES OF ARGUNGU LINED UP FOR THE START—WITH THEIR NETS AND CALABASHES.

THE FIRST MAN "HOME" REACHING THE ENCLOSED PART OF THE RIVER: THE BOATS MARKING THE LIMITS OF THE POOL WHOSE GOD AND GODDESS HAVE BEEN PROPITIATED BY THE "WATER CHIEF."

he is paddled to the middle of the stream, and, with a gift of flour for the god of the stream, he dives down to the bottom and leaves it there. The longer he is below water the better the god is pleased and, in consequence, the better the fishing. When he comes up, he gets back into his boat and gives the signal for the fishing to commence. On his signal, the two masses on either bank rush into the water, and the boats that were marking the limits of the pool mingle with the crowd, to collect the fish. In less than a minute the water is a seething mass of gesticulating black figures, fishing for dear life. The fish caught vary in size from the giant *Giwan Ruwa* (literally, elephant of the water), known as the Niger Perch, which runs up to over 150 pounds, down to little mud-fish of a few ounces. Some of the larger fish caught are seen in one of the photographs. The *Giwan Ruwa* in another photograph was the largest caught and weighed about 100 pounds. All the fish caught that day are communal, and are dried and divided among the whole town.

DAN EINDIGA.

To this, by way of comment, we may add that the whole affair is strongly suggestive of a rush to peg out claims! It would appear also that those concerned in the fish rush are momentarily, at all events, at least as eager as are those to whom speed may mean a fortune in diamonds or in gold!



THE FISHING IN FULL SWING AT THE FESTIVAL: MAKING THE CATCH THAT IS DESTINED TO PROVIDE COMMUNAL FOOD FOR THE NATIVES OF ARGUNGU, NORTHERN NIGERIA, AFTER IT HAS UNDERGONE A DRYING PROCESS.



AN "ELEPHANT OF THE WATER": ONE OF THE CATCH—A GIWAN RUWA (NIGER PERCH; ABOUT 100 LB.).

THE WORLD OF SCIENCE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

THE bitter weather of the last few weeks has profoundly disturbed the normal habits of birds of all kinds. Ducks, of species but seldom seen here in any numbers, among them smew and goosanders, have sought harbourage on the reservoirs round London, and even the Penn Ponds in Richmond Park. But when these became ice-bound, they were driven back to the sea, which they had probably left earlier in the year, by reason of the difficulty of finding food; for prolonged stormy weather soon begets a turbulence of the upper layers of the water, so considerable as to drive most of the fish, and other creatures living at this level, either further out or deeper down, thus cutting off the food-supply of the birds. A female goosander—apparently a victim to these untoward conditions—which had been picked up dead, was shown to me the other day. Lying on the table before me, it recalled a number of problems which, once upon a time, I had hoped to solve, but which now seem as far out of my reach as ever.

One of these concerns the singularly beautiful rich buff, or, as some have it, salmon hue which overspreads the outer scapulars and the breast-feathers of both sexes, but more intensely in the male. This splendour, however, is evanescent. Only so long as the pulse of life is beating will it stay. Hardly is the breath out of the body before it begins to fade, and in a few hours it is gone. It has a parallel in the exquisite rose-pink which suffuses the breast of Ross's gull, and, to a less extent, of many other gulls, and some terns. No one has yet been able to solve the mystery which invests these indescribably beautiful tints. They may be due to purely physical, structural features, inherent in the surface texture of the feathers; or to some volatile constituent of the underlying pigment. The microscope may reveal the secret, or it may be unravelled by the chemist.

Apart from its coloration, to which, if I can find space, I propose to return later, the goosander is an extremely interesting bird, for it is one of a few species known as the "saw-bill" ducks. And this because the cutting edges of the beak are beset with hard, conical, "tooth-like" structures answering to the more delicate *lamellæ* found on the beaks of the "surface-feeding" ducks, such as the wild-duck, teal, and pintail, for example. These *lamellæ* work in close relationship with a delicate and flexible row of similar, but softer, *lamellæ* running along each side of the tongue, which is unusually large and fleshy. These birds obtain much of their food by passing water rapidly through the mouth, and using

suggesting the "whalebone" of whales; and they perform, indeed, a similar function.

But the "saw-billed" ducks are almost exclusively fish-eaters, and have, in consequence, profoundly modified these *lamellæ*, transforming them into the

the bird is walking, come well under the middle of the body, which, in consequence, is carried horizontally. The diving-ducks walk with a semi-upright carriage. And this because the stresses and strains incidental to swimming under water have materially shortened the thigh-bones. This brings the leg, when the bird is afloat, much nearer the tail, and assures a much more forcible propeller when under water. The cormorants, for the same reason, are built on the same lines; while their near relatives, the pelicans, which do not dive, have long thigh-bones and walk with the body horizontal. In the auk-tribe, and the grebes and divers, this shortening of the thigh-bone and the consequent backward position of the leg attains its maximum, and these birds, which walk with difficulty, carry the body nearly upright.

Doubtless there is a reason for the fact that in the diving-ducks the hind-toe has a broad, membranous lobe (Fig. 1), but that reason is not apparent. In the cormorants and pelicans, it is true, the hind-toe is much longer, but—and in this group of birds alone—it is enclosed with the front toes within a common web.

The wind-pipe of the goosander presents some very curious, and so far inexplicable, features. If the wind-pipe of the male be seized between the finger and thumb, and the hand carried downwards from the throat to the breast, there will be felt, through the feathers, at some little distance down, a very considerable swelling, and this is succeeded, a little further down, by another. The female has no such enlargements. In the male red-breasted merganser only the uppermost of these two enlargements will be found. We may suppose that they, in some way, affect the voice; but we have no evidence as to this. But more than this, at the point where the wind-pipe bifurcates to form the bronchi to the lungs, there will be found in the males, both of the goosander and the merganser, a great triangular, bony shell whose walls are widely fenestrated, the bony windows thus formed being closed by an excessively thin, tense, transparent membrane. This is evidently a modification of the pair of globular, bony, hollow outgrowths in the same position found in many of the surface-feeding ducks, at any rate in the males. But here the walls are uniformly bony; there is no fenestration. Here, again, we must assume that it is concerned with modulating the sound of the voice, though apparently reducing rather than increasing its volume, since, in the wild duck, it is the duck which calls with that loud, vulgar "quack, quack," her mate responding with



FIG. 1. SHOWING THE MEMBRANOUS LOBE OF THE HIND-TOE (A) AND THE "SPECULUM," OR "MIRROR" (B): A FEMALE GOOSANDER.

The "speculum," or "mirror," in most of the diving-ducks is of a uniform white colour, as shown here. In the surface-feeding ducks it commonly forms a patch of vivid metallic green or blue. In the mallard it is bounded above and below by bars of black and white. The membranous lobe of the hind-toe, greatly increasing its width, is a common feature of all the diving-ducks. In the living bird it is more conspicuous than in this photograph.

tooth-like spines just described, and shown in the accompanying photograph (Fig. 3). But to seize and hold their slippery prey still further changes have had to be made. These are seen in the reduction of

the width of the beak, and in the development of a pronounced hook at its tip. The swans and geese present yet a third modification of these *lamellæ*. Though varying in detail, as between these two types, the *lamellæ* have come to assume the form of long, vertical ridges of horn (seen in Fig. 2), while those of the tongue have, to a great extent, coalesced to form horny spikes. Here, again, the change of form is intimately associated with the diet, for geese and swans are largely vegetarians.

But note, again, how the pursuit of food governs the shape of the body

The surface-swimming ducks pass much of their time ashore, where, indeed, no small part of their food is obtained; and they do not dive. This is true also of the swans and geese. And in all, it will be noticed, the legs, when

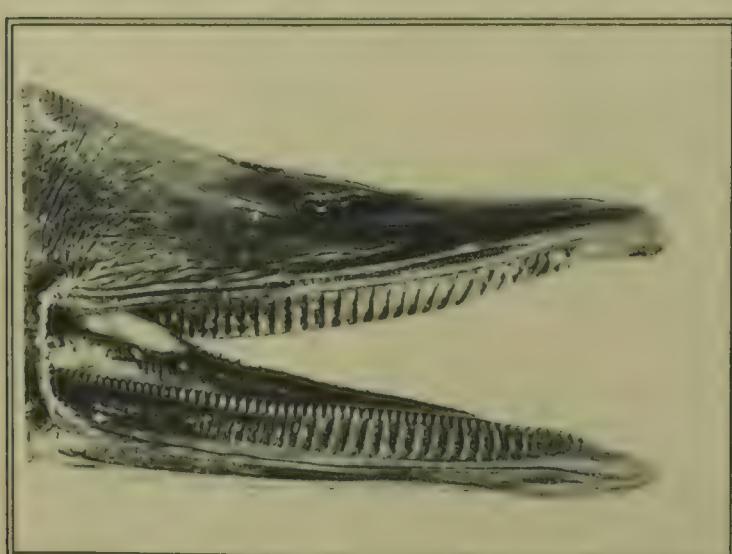


FIG. 2. WITH LAMELLÆ MODIFIED TO FORM VERTICAL RIDGES OF HORN, AND HORNY SPIKES ON THE UNUSUALLY THICK TONGUE: THE BEAK OF THE WHOOPER SWAN.

The beak of the whooper swan, shown here, as in all the swans and geese, has the *lamellæ* along the sides transformed into strongly marked ridges, acting in conjunction with an unusually thick and fleshy tongue, which is here mostly concealed, as it lies between the lower jaws.

these *lamellæ* as strainers—that is to say, to hold small organisms to be swallowed, while allowing the water to escape. They attain to their greatest perfection in the beautiful Shoveller, where the *lamellæ* of the beak hang down on each side like a great fringe,

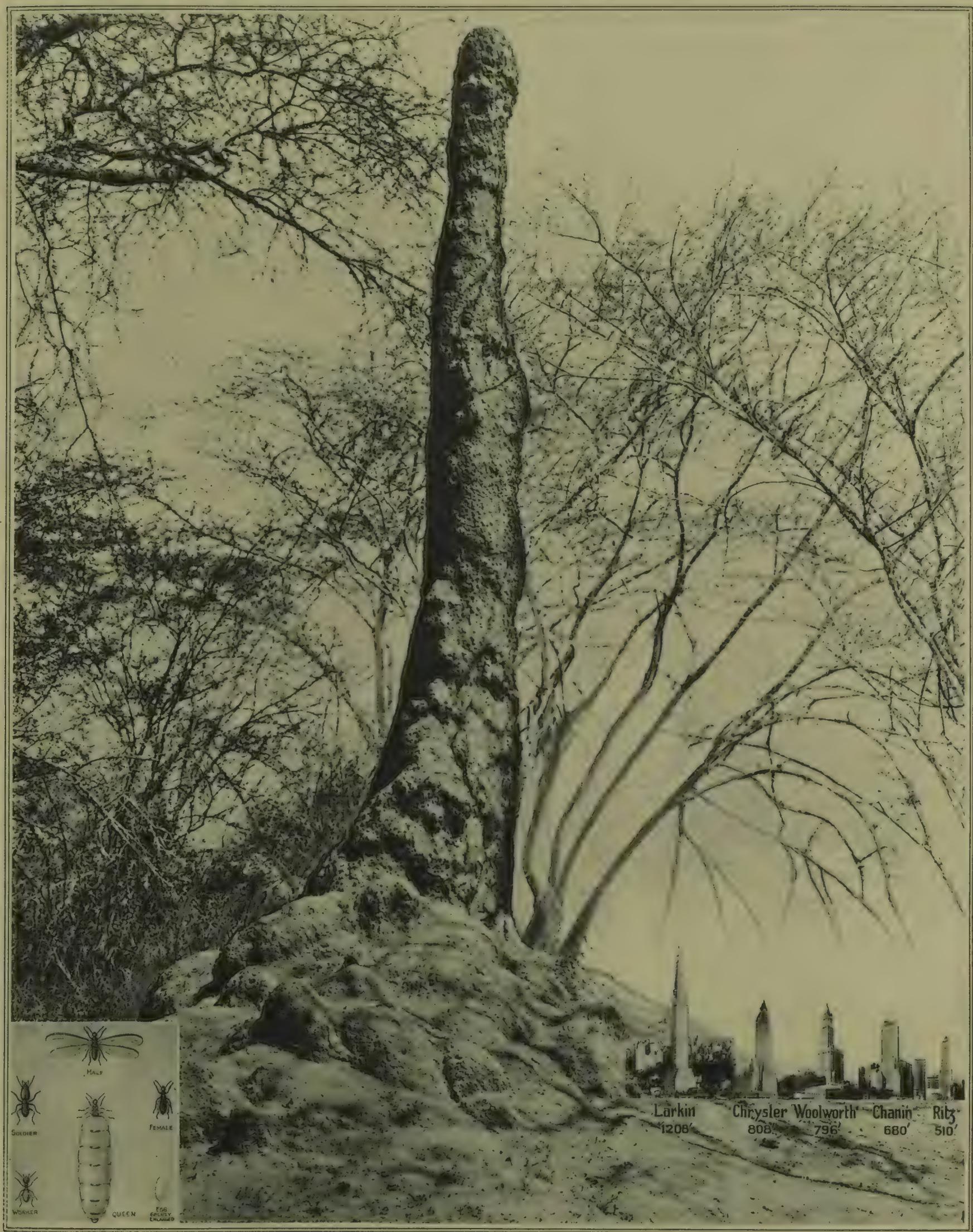


FIG. 3. THE HEAD OF A FEMALE GOOSANDER: ONE OF THE FEW "SAW-BILLED" DUCKS, SO CALLED FROM THEIR TOOTH-LIKE LAMELLÆ WITH ITS HOOKED BEAK FOR HOLDING SLIPPERY FISH.

The beak of the saw-billed ducks is long and narrow, has its edges beset with sharp, tooth-like, horny spines, and is hooked at the tip, the better to hold slippery fish. The female goosander, it will be seen, has a white patch on the throat, which is absent in the female merganser.

a soft, sibilant whisper, almost as though he were suffering from a cold, or wished to enjoin a less raucous manner of expressing her feelings! It is clear, in any case, that here is a matter which calls for investigation.

A MIRACLE OF BUILDING! ANT-MADE "SKY-SCRAPERS."



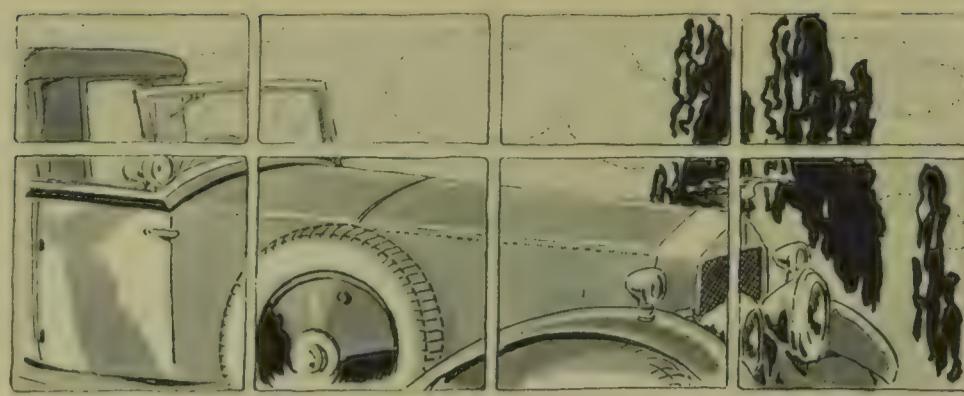
NEW YORK'S HIGHEST BUILDINGS DWARFED (RELATIVELY) BY AN ANT-HILL: (INSET) TYPES OF TERMITES (WHITE ANTS).

The wonderful architecture of the termites, or white ants, of which we illustrated some examples in our issue of March 2, is truly stupendous when considered in relation to the tiny proportions of the insects, and the "termitaries," as they are called, far outsoar the loftiest human efforts. Let us put it thus. The white ant, which is only 3-16th of an inch high, builds structures that rise to 20 ft. Man, whose average stature is six feet, has so far reached in his building a maximum height of 1208 ft. In proportion to their size, therefore, white ants build structures seven times higher than the highest built by man. Our illustration shows an interesting comparison, on this ratio, between a 20-ft. tower constructed

by termites, and five of New York's tallest sky-scrappers, built, or in building—the Larkin Tower (1208 ft.), and the, Chrysler, Woolworth, Chanin, and Ritz Tower buildings, whose respective heights are given above. The larger photograph, of the termitary, was taken by Mr. Leon Bayer, M.D., and is reproduced by courtesy of the New York "Zoological Society Bulletin." In "The Ant People," by Dr. H. H. Ewers, an English translation published by Messrs. Lane, we read; "The cubic contents of an ant building can hold a million times more inhabitants than the largest human habitation. Settlements of an entire Ant People have been found in which stood over seventeen hundred of these mighty houses!"



A winged motor-mascot giving a wonderful impression of speed, one of the latest to be found at Gamages, of Holborn, E.C.



A flying centaur in oxidised gunmetal, a new mascot for Easter, chosen from the large collection at Gamages.



EASTER AND APRIL ON THE OPEN ROAD ARE AMONGST LIFE'S GREATEST DELIGHTS, AND FASHION HAS DESIGNED SPECIAL MOTORING MODES TO ADD TO THE ENJOYMENT OF THE FEMININE DRIVER.

For the Woman Owner-Driver. Motoring matters interest a vast number of women nowadays, for the number of women-owners driving small cars has become legion. However technically they may talk of cylinders and carburetters, they are feminine enough to follow closely the modes for the car, and to look as smart in the driving-seat as they do on the golf course. And during the last few years, the celebrated *couturières* have aided and abetted motoring for women by designing for them special fashions which have a *chic* all their own. This season, for instance, you will find a small jaunty skull cap, a scarf, and a rug for the car, all three made in a soft, fleecy tweed in some gay, checked pattern, whose colouring repeats those of the car. One famous and attractive "chauffeuse" in Paris has a driving outfit in exactly the same peach-coloured velvet as the upholstery. Leather coats are, however, more usual. They are practical, windproof, and very effective in black or a deep chocolate colour, faced with a piping to match the chassis. Some of the newest leather coats are fastened with "zip" fasteners all the way down, so that they are very straight and slim, while for driving they can be opened half-way to allow complete freedom of movement. Tall gaiters of the same leather, also fastened with "zips," can complete a very practical costume for the open car in windy weather.

Fashions in Mascots. No self-respecting car is without a mascot in these uncertain days of multitudinous perils on the road. Curiously enough, there is a fashion in these which varies each season almost as definitely as the modes. At one time it was considered essential to have a girl's figure or some famous statue decorating the bonnet, thus dedicating science to art. To-day nearly every mascot is designed to give the idea of speed, which seems to be the modern aim and ambition. Figures crouched for the beginning of a race, on tip-toe on flying feet, wings of swift birds—these are carried out in gleaming silver, in bronze, or in oxidised gunmetal. There is a magnificent collection of mascots to be found at Gamages, Holborn, E.C., designed for small and large cars, and at every price. Two, for instance, are sketched at the top of this page, both winged figures, beautifully moulded, giving a very real idea of high speed. For a light small car a charming mascot is a swallow with outstretched wings, obtainable for the modest sum of 7s. 6d.; and for a sports model, a dangerous-looking "spread eagle," seven inches



wide and five inches high, can be secured for 18s. 6d.

Women who part their enthusiasm between cars and dogs prefer a "true to nature" dog mascot, enamelled in the natural colours of their favourite companion. This firm will make any model to order which is not included in their "kennels." Accessories such as cushions of all kinds, foot-muffs, and gloves, are also to be found here in great variety and in the newest designs. A driver's back cushion of soft leather which fits the small of the back and gives support just where needed, can be secured for 25s. There is a special Morris Cowley model at 21s. Very useful in a small open car are the compact foot-warmers, quite flat, made with tinned steel bodies covered with plain carpet, and brass ends. They range from 25s. 6d. A complete motoring catalogue, giving all motor accessories, technical and otherwise, can be obtained gratis and post free on request by all who apply mentioning the name of this paper.

Specialists in Leather Coats.

Leather coats have become so much in favour that their creation has been brought up to a fine art. The leather is treated minutely and goes through so many processes that not only is every shade obtainable, but the skin is so soft and supple that it is tailored like a cloth. Dunhills, of Conduit Street, W., have always a choice of beautiful leather coats, for they specialise in everything for motoring. In addition to the full-length models, which range from 9½ guineas, there are short ones trimmed with tweed and completed with a tweed skirt to match, such as the suit pictured here, which makes a most attractive spring outfit suitable for ordinary country wear, as well as for motoring. The price is 14 guineas. The coat may be secured separately if desired, for 11 guineas, and the skirt for 3 guineas. Short suede coats can be obtained from 7½ guineas upwards.

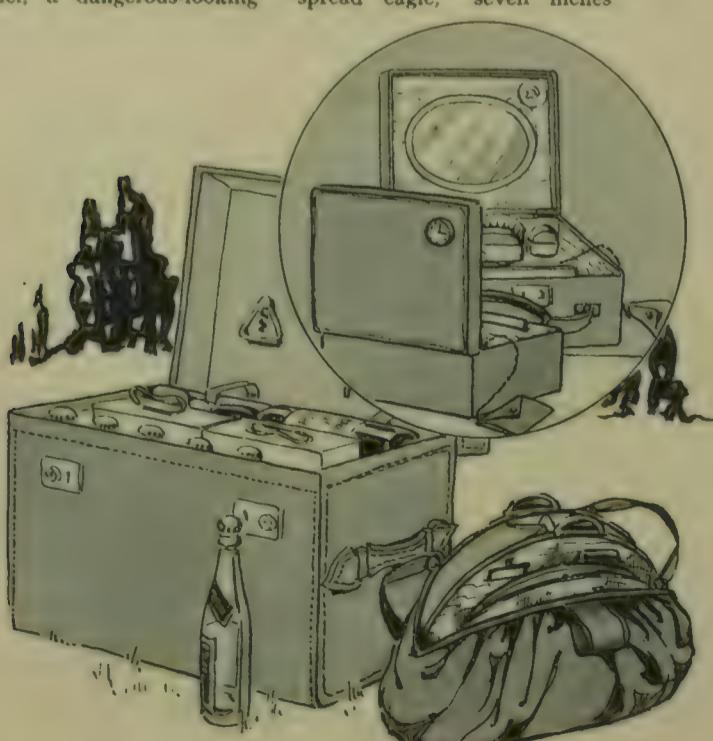
Motoring with "Lucullus."

The needs of the "inner woman" are satisfied as completely as those of the eye in modern motoring. While cars, clothes,

and accessories have been growing more complete, so have bags and picnic cases designed for carrying by road. Sketched below are a typical trio of the latest ideas in smart motoring bags of all kinds to be found at J. C. Vickery's, of Regent Street, W. The motoring case has been christened "Lucullus," and with justice, for it has space for six bottles, glasses, sandwich-cases, cigars, and cigarettes—surely the most any epicurean can desire? The case itself is of leather, made to match the car, and has a washable lining. Then, above, is a dark-green seal case with a tiny watch inserted in the top, and containing a small brush, comb, and other toilet accessories. Below is a spacious hand-bag in calf, made with several compartments, large enough to carry a multitude of accessories, especially useful for those who do that rapidly becoming popular journey by road from Paris to the Mediterranean. There are also many smaller handbags which will give lasting wear. The guinea handbag made by this firm, for instance, is as perfectly finished as the more expensive models, and is obtainable in a variety of coloured leathers to match motoring outfits and cars.

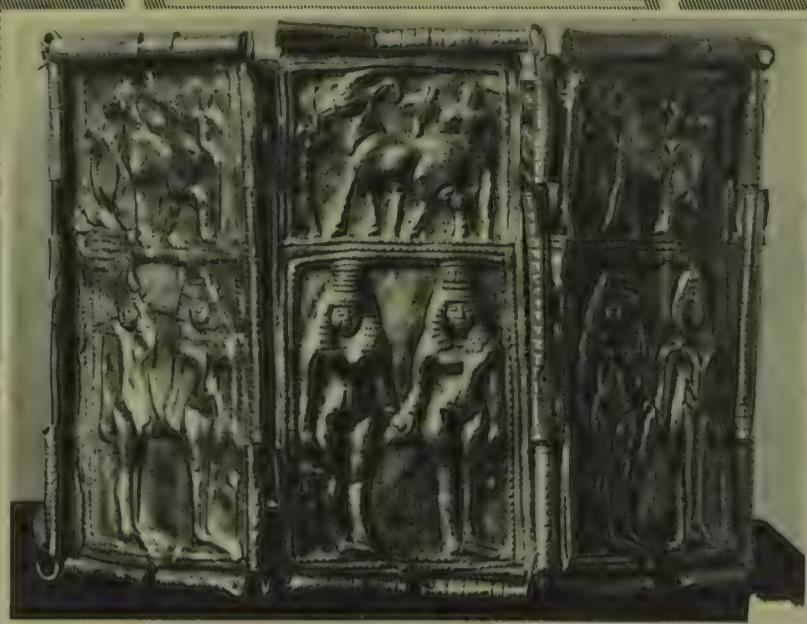
Ideal Motoring Luggage.

Cars have a habit of being changed for larger ones very frequently in these days, and far-seeing owners endeavour to purchase luggage which will expand accordingly. An ideal solution is the Revelation suit-case and trunks, for they will expand miraculously to almost any size. The same case, for instance, will adjust to carry enough for a week-end, a week, or a month. The locks extend, the hinges move, and the sides overlap. You open the lid and expand the case, fill it as much as you want, and then press down the lid—you have an absolutely firm, locking case at exactly the size you need. Every type of baggage is available made on this excellent principle, from attaché cases to wardrobe trunks. You can see them at 170, Piccadilly, W., the recently enlarged headquarters of the Revelation Suit-Case Company. There is also a separate department for hand-bags and light travel requisites. The prices of the suit-cases range from 30s. upwards, and they can be obtained in fibre, leather-covered fibre and beautiful leathers of all kinds. An illustrated booklet giving full particulars will be sent post free on request to all who apply, mentioning the name of this paper.



A trio of new motor bags from J. C. Vickery's, of Regent Street, W. On the left is the "Lucullus" case, which contains everything for a picnic luncheon that the most epicurean taste could desire. Above is a dark-green seal case with a watch inserted in the lid, and fitted with brush, comb, etc., and below a spacious handbag with many useful compartments.

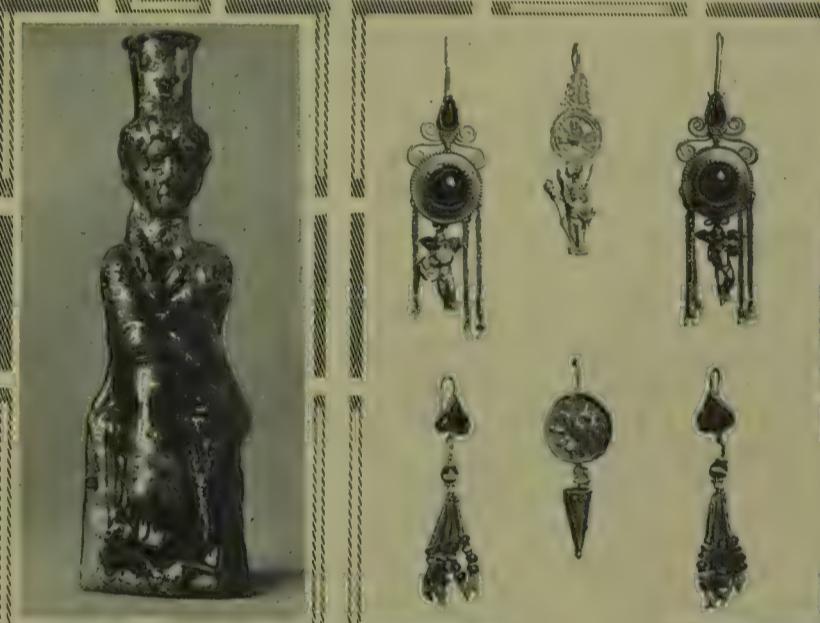
TREASURES OF ANCIENT JEWELLERY: PHÖENICIAN, GREEK, AND ETRUSCAN WORK.



1. ONE OF "THE EARLIEST KNOWN COMPLETE EXAMPLES OF THIS ORNAMENT": A PHÖENICIAN GOLD CROWN OF CONNECTED PLAQUES, 8TH-7TH CENTURY B.C., IN THE BAURAT SCHILLER COLLECTION.



2. "IN THE FEMALE FIGURES WE RECOGNISE ASHTORETH OR ASTARTE, TO WHOM THE GOAT BELONGED AS A SACRED ANIMAL": ANOTHER PHÖENICIAN GOLD CROWN OF THE SAME TYPE AND DATE AS FIG. 1.



3. A TOILET BOTTLE IN THE FORM OF THE GODDESS OF ANTIOPH. (3RD CENTURY B.C.)

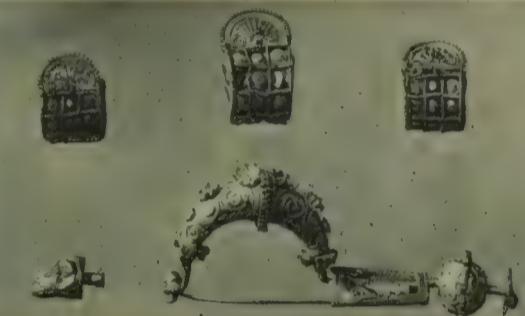


4. GREEK EAR-RINGS: (TOP LEFT AND RIGHT) LATE HELLENISTIC, 2ND CENT. B.C.; (TOP CENTRE) EARLY HELLENISTIC, 3RD CENT. B.C.; (LOWER LEFT AND RIGHT), 4TH-3RD CENT. B.C.; (LOWER CENTRE) 4TH CENT. B.C.



8. A GREEK GOLD DIADEM IN THE FORM OF LEAVES AND FLOWERS, OF THE 4TH CENTURY B.C.: EXQUISITE METAL-WORK DATING FROM THE BEST PERIOD OF ANCIENT GREEK ART.

5. (TOP ROW)
THREE ETRUSCAN
EARRINGS 6TH
CENTURY B.C.;
(LOWER LEFT) A
RAM'S HEAD
ORNAMENT,
5TH CENTURY B.C.;
(LOWER RIGHT)
ITALO-GREEK
FIBULA, 4TH-3RD
CENTURY B.C.



6. A MYCENEAN RING
WITH AN ANIMAL
FIGURE: A RARE
EXAMPLE OF EARLY
JEWELLERY.



7. A MILLEFIORI GOBLET OF THE FIRST CENTURY A.D.: A BEAUTIFUL EXAMPLE OF ANCIENT GLASS-WORK.



9. ANOTHER
EXAMPLE OF
ANCIENT GLASS-
WORK OF THE SAME
TYPE AS FIG. 7:
A MILLEFIORI
GOBLET OF THE
1ST CENTURY A.D.

We illustrate here some precious examples of ancient jewellery from the famous collection of Baurat Schiller, Berlin, which is to be sold by auction by Messrs. Lepke, in that city, on March 20. Describing the subjects of our illustrations Nos. 1 and 2, Mr. Robert Zahn writes (in the *Burlington Magazine*): "Worthy of particular attention are two bands comprising, respectively, seven and nine rectangular plaques of sheet gold, fastened together with hinges, and ornamented with very archaic repeating reliefs. . . . The style points to the region of Syrian or Phoenician art, or perhaps to Cyprus. The period is the eighth or seventh century B.C. . . . Both were at first regarded as girdles. . . . I have preferred their arrangement as a headdress. I was led to this conclusion especially

by two gilt bronze plaques of the period of the Roman Empire. . . . And so I am inclined to see in our two crowns the earliest known complete examples of this ornament." Regarding Figs. 7 and 9, it may be of interest to recall that Millefiori glass is made by fusing tubes or rods of glass enamel of different colours, or pieces of filigree. Sections are cut and embedded in white transparent glass.



AN advertisement was recently published in a monthly magazine offering collectors specimens of Norman panelling. In case other people besides the optimistic owner of these remarkable pieces are hazy in their ideas as to the origin and development of this method of covering and embellishing bare walls, a short *résumé* of its early evolution may be of interest.

There is no such thing as Norman panelling. All one can say is that by the end of the thirteenth century it was not unusual to line walls with boards. These, to begin with, were simply planks set upright and fitted into one another so as to present a smooth surface. A rather more elaborate method was to join the two planks together by a tongue and groove, but to allow one to overlap the other. The easiest way to visualise this is to think of the familiar weatherboarding on a wooden house. Here the planks, laid, of course, horizontally, overlap one another in order to afford protection from the elements. The mediæval craftsman, in lining a room, would lay his planks vertically in the same way, but, by means of tongue and groove, would obtain a perfectly flat surface on one side, the irregular surface being hidden against the wall. It is odd that the word "clapboarding," used from very early times to describe this system, is practically obsolete in England, while still in common use in America. Perhaps the popularity of the wooden house in the States is sufficient to account for the survival of this native English expression.

The next step was to adorn the plain surface of the panel with a rib; then with many ribs; finally to finish the ends of these ribs with a curve or groove, that gave the illusion of folds of cloth which we now call "linenfold" panelling. A simple but good example of this typical Elizabethan panelling is to be seen in the charming little Holbein belonging to Lord Lonsdale, which was illustrated recently in these pages. An exceptionally fine specimen, very deeply undercut, and of elaborate design, is seen in Fig. 1. on this page.

The term "linenfold," now in general use, is apparently the invention of the nineteenth century.

A PAGE FOR COLLECTORS: EARLY PANELLING.

By FRANK DAVIS.

The craftsmen of the period seem to have known this type of work by the name of "wavy woodwork"—*lignum undulatum*. There is very great variety in the carver's work once the practice of imitating materials became the fashion. Some, for example, will imitate a stitched border: this would be worked by means of punches. Another method, which modern writers call "Parchemin," was to make the panel

similar to a curled piece of parchment. At the beginning, and in its simplest form, a so-called "parchemin" panel will have a single rib in the centre, which will curve off to the corners; later, this treatment was elaborated into many ribs and decoration with vine and fruit designs.

The beautiful room in Fig. 3 gives a very good idea of the elaboration and dignity of which sixteenth-century woodworkers were capable. The arched panels, the rich carving of the chimneypiece—still Gothic in feeling, in spite of Renaissance treatment and *motif*—the great simplicity and massiveness of the design, make an immediate appeal even to the untutored eye. The work is at one and the same time so sophisticated and yet so honest. Each panel has so obviously been carved by a man who did not have to hurry, and who was not tied down to a machine-made accuracy of measurement. It is just this freedom, this individuality, which is the mark of the true craftsman in every age, and is in itself sufficient to explain the enthusiasm of the discerning collector for any piece of this character.

Fig. 2 shows the evolution carried a little further. Its date is about 1620. The decoration is rather less elaborate, the design less exuberant and more classic. The three panels of the chimneypiece are arched, but the workmanship is more finished. In place of the fantastic pillars we see on each side of the fireplace two carved Ionic columns. The smaller columns above these and between the chimneypiece panels are evidently of the Tuscan order, while the mouldings and decoration generally are more severe in character.

Even a casual study of the domestic woodwork that has come down to us from these early times leaves one with a profound respect for the unknown craftsman; he was so imaginative and so profoundly honest. Most of the examples that have survived were made for great houses, like the rooms illustrated on this page; the poor man's dining-room was not panelled in oak either then or now. But if anyone wishes to be reminded of the sort of building, largely of wood, that could be put up for rural labourers in the fifteenth century, he has only to motor to Stoke-by-Nayland in Suffolk, where, near the church, he will find a group of cottages that by their exquisite proportions and beautiful materials will take his breath away.



FIG. 2. IN A LESS EXUBERANT AND MORE CLASSIC STYLE THAN FIG. 3: A CHIMNEYPEICE OF ABOUT 1620, WITH THREE ARCHED PANELS.



FIG. 3. "STILL GOTHIC IN FEELING, IN SPITE OF RENAISSANCE TREATMENT AND MOTIF": A RICHLY CARVED ELIZABETHAN CHIMNEYPEICE.



By Appointment to H.M. the King.

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17 in. x 21 in.

OLD BRIDGE AT SHREWSBURY.

Oils.

RICHARD WILSON, R.A.

Painted in 1749.

One of the finest—if not the finest—"pre-Italian" landscapes that Richard Wilson painted. Examples of this period—which some consider his best—are extremely rare, and, apart from its wonderful qualities of painting, it has great topographical interest, the Bridge having been demolished in 1794.

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PROFESSIONS AND POLITICS.

(Continued from Page 440.)

certain countries these criticisms have ended by provoking revolutions or *coups d'état* which have aimed at uprooting these faults and assuring the happiness of the peoples. In the countries which do not care to amuse themselves with the sometimes dangerous game of revolutions, they are seeking for a new race of statesmen, stronger than those who are now governing. Where will they find them? In the army? In the great syndicates? In the workshops or the banks? If Mr. Hoover succeeds he will act as a symbol for a certain time. Many people will be convinced that the secret of how to govern men can be found by descending into the bowels of the earth and looking for metals. Meanwhile, the complication in human affairs increases; and statesmen, despite their best efforts, are more and more overcome by the magnitude of their task.

Let us take foreign politics as an example. A century ago it was sufficient if a European statesman knew what the sovereigns of the great States and those by whom they were immediately surrounded wanted; these were composed of groups of some dozen persons, who had everywhere the same tendencies about which it was easy to obtain information. To-day a statesman who governs a great country ought to know Europe, America, and Asia—that is to say, to be able to follow the complicated game, which is different in each country and perpetually changing, which is nearly always obscure and often unintelligible, even in its country of origin! What preparation and what studies are necessary in order to know even one great country of Europe or America, France, England, Germany, the United States! And yet a French or English or German statesman ought to-day to know all those countries.

The true weakness of our epoch lies not in its institutions, but in the growing complication of the problems which it is necessary to solve by using intellects which seem to have remained stationary. This complication has increased since 1848, proportionately with the multiplication of population, the development everywhere of public opinion, bureaucratic organisation, the power of the State, the Press, and education. But the World War has added to this complication the disorder of its numerous revolutions, and three or four enormous, insoluble problems. Up to 1914 Europe enjoyed political unity because she was almost entirely governed by monarchies which had concluded a compromise with democratic principles. If the directing forces were not exactly the same everywhere, at least they differed little from each other. To-day Europe is about to transform itself into a kind of political Tower of Babel. There are absolute monarchies side by side with constitutional monarchies; democratic republics by the side of republican dictatorships; White dictatorships and Red ones. The directing forces are so different in one country and another that many countries have almost become an unintelligible enigma for other countries.

Only men endowed with extraordinary genius could know everything, so that they would never be surprised by

such a complex reality or be behindhand in the continual changes. As men of extraordinary genius are rare, it is necessary that statesmen should live as much as they possibly can in contact with that enormous and confused reality; that they should read much, that they should see many people, that they should inform themselves continually and indefatigably, that they should submit their information and opinions to perpetual criticism, that they should make the most use they can of the science and experience of others, that they should never forget that the world of to-day is in a condition of perpetual change.

It is thus that the problem of liberty is propounded to-day in quite a new fashion. A century ago liberty was above all the defence against the abuse of power. The duty of obedience demanded as its counterpart the right of discussion. Liberty has become necessary to-day, above all, as a means of information. A government needs to be always informed as to the state of mind of the country; to know what the people think and desire. But "the people" is a vague term. What we call the "people" are, in whichever modern country we may choose as an example, composed of numerous social groups, which desire different things and often change their opinion. How could a government follow their transformations if the groups had not the means of freely expressing what they desired?

Liberty to-day is the light which permits governments to see the complex realities by which they are surrounded and upon which they must act. A country without political liberty is a country whose government is obliged to walk in darkness. It will not matter if the government be confined to lawyers or generals, to bankers or commercial men, the result will not be changed; there is no profession which accustoms a man to see in the dark. The more complicated a society becomes, the more necessary is it in the common interest of the government and the country that all the groups and all the interests should be able to express their opinions and desires freely. It is the only way to prevent the task of governing, which is already so difficult, from becoming superhuman. Everything which makes it easier for the governments to see into the minds of the people is real progress.

That is the sense in which we should direct our efforts, instead of dreaming of chimerical revolutions. The Press, above all, even in the countries where it is most developed, might do much more than it does. This necessity often reminds me of a curious reminiscence of my travels in South America. When I went there, twenty-two years ago, there was in one of the capitals of one of the great States of South America a big newspaper which even then was one of the best news journals in the world. It has not ceased to increase in size and to perfect itself, but I do not know whether it still continues a service which, at that time, was unique in the journalism of the world. That newspaper allowed any of its readers without distinction to publish in its advertisement columns, and upon payment of a certain fee, everything that they wished: political articles—even those which were opposed to the views of the management, philosophical discussions, aesthetic

divagations, protestations, revelations of unknown facts. The management only reserved the right to refuse anything which might expose it to judicial proceedings.

It was a kind of free platform on which diffuseness and garrulity were limited by the price paid for insertions. The newspaper earned a great deal of money, while at the same time it rendered a great service to the public, the government, and the country. Several Ministers told me that the "collaboration" was the part of the newspaper which they read first every morning. They often found valuable facts or indications about states of the public mind of which they would otherwise have been ignorant. I have never been able to explain to myself why that method of publicity, so ingenious and so useful, did not have a better chance in the world.

THE WORLD OF MUSIC.

REFLECTIONS ON BERLIOZ.

THE recent performance in London by Sir Hamilton Harty, under the auspices of the B.B.C., of Berlioz's "Damnation of Faust" has set critics once more at the difficult problem of estimating the value of Berlioz's contribution to the art of music. Mr. Francis Toye, the critic of the *Morning Post*, in a recent article says: "I suppose there is no musician of the first order who is still so diversely valued as Hector Berlioz," and whenever a work by Berlioz is performed we find almost invariably a mixture of appreciation and disappointment such as the music of no other composer of equal eminence excites.

I have taken the trouble to look up the writings of Robert Schumann to refresh my memory with what he said about Berlioz in his famous musical review, *Die Neue Zeitschrift für Musik*, which he founded in 1834. Schumann is generally considered to be one of the finest of critics who have ever written on the subject of music. He was the first to proclaim in print the genius of Chopin in a famous article contributed to the *Allgemeine Musikalische Zeitung* in the year 1831. As most people know, Schumann had an original way of giving a separate personality to the different sides of his own nature, for which he invented the names Florestan, Eusebius, Master Raro, and this is how he begins the article on Chopin entitled "An Opus 2":

"Eusebius entered, not long ago. You know his pale face, and the ironical smile with which he awakens expectation. I sat with Florestan at the pianoforte. Florestan is, as you know, one of those rare musical minds that foresee, as it were, coming novel or extraordinary things. But he encountered a surprise to-day

(Continued overleaf.)

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Continued.
With the words, 'Off with your hats, gentlemen—a genius!' Eusebius laid down a piece of music. We were not allowed to see the title-page. I turned over the leaves vacantly; the veiled enjoyment of music which one does not hear has something magical in it. And, besides this, it seems to me that every composer presents a different character of note-forms to the eye; Beethoven looks very different from Mozart on paper: the difference resembles that between Jean Paul's and Goethe's prose. But here it seemed as if eyes strange to me were glancing up at me—flower eyes, basilisk eyes, peacock's eyes, maiden's eyes; in many places it looked yet brighter—I thought I saw Mozart's "La ci darem la mano" wound through a hundred chords, Leporello seemed to wink at me, and Don Juan hurried past in his white mantle. Now play it,' said Florestan. Eusebius consented, and in the recess of a window we listened.'

I have quoted this introductory passage at length because it gives the reader an excellent idea of Schumann's manner of approaching his subject. It must be remembered that Schumann belonged to the Romantic movement of the early nineteenth century, but, like all the best Romantics, he had a sound classic foundation, so that, although he describes music with a wealth of literary images borrowed from the romantic writers of his time, these descriptions are a genuine attempt to express his own feelings, and he is quite able to give an exact technical analysis of a piece of music whenever he wishes. After Eusebius had played Chopin's Opus 2, Schumann goes on to say: "Florestan's whole applause was expressed in nothing more than a happy smile and the remark that the variations might have been written by Beethoven or Franz Schubert had either of these been a pianoforte virtuoso; but how surprised he was when, turning to the title-page, he read 'La ci darem la mano varié pour le pianoforte par Frédéric Chopin, Œuvre 2,' and with what astonishment we both cried out: 'An Opus 2,' how our faces glowed as we wondered, exclaiming: 'That is something reasonable once more—Chopin—I never heard of the name—who can he be?—in any case a genius!'"

Schumann then goes on to devote several pages to a description of the music by Raro, to whom the others bring it for his judgment. What is all the more astonishing in Schumann's immediate perception of Chopin's genius is the fact that it was based on this early set of variations which are practically unknown to the world to-day. Everybody—at least every

musical person—knows of Chopin's "Nocturnes," "Studies," "Preludes," "Waltzes," "Polonaises," "Mazurkas"; but how many know of his variations on Mozart's "La ci darem la mano," upon which Schumann, with the insight of genius, was able to prophesy Chopin's great future? And Schumann's extraordinary range of sympathy and perception is again revealed by his immediate recognition of Berlioz in 1835. He at once recognised Berlioz's genuineness.

"Berlioz, though he sometimes behaves himself like an Indian fakir, and slays men at the very altar, means it just as honestly as does Haydn when he offers a cherry-blossom with his modest air. Our gentle, roguish Wedel (a fellow-critic) has worked himself into a passion about Berlioz the Frank. But we are not all pious village sextons in art like you; and nations, even individuals, prefer to say their prayers in their own way."

Nothing more clearly reveals the true musical instinct than an ability to recognise a new form of musical expression as being genuine and not a piece of calculated charlatany. Even to-day Berlioz's "Symphonie Fantastique" sounds highly original and disconcerting to many academic ears, so we can imagine what it must have sounded like in 1835, before Wagner had even composed "Tannhäuser." Yet Schumann recognised it at once as the real thing, and this is one of the most remarkable examples of critical insight in the history of any art. And how sound and penetrating are his remarks—

"Berlioz's music must be heard; even the recording of the score is not enough to understand it, and it is labour lost to try to make it out at the pianoforte. Sometimes a result is produced by mere tone effects, a group of chords thrown off; sometimes by a singular veiling of the tone, which even the experienced eye is unable to appreciate by a mere reading of the notes. Yet if we penetrate to the root of some of its separate thoughts they often appear, judged alone, as commonplace and trivial. But the entire effect of his music possesses an irresistible charm for me, in spite of many things in it that are foreign and repellent to a German ear."

Schumann devotes many pages to an exhaustive analysis of the "Symphonie Fantastique," the whole of which ought to be read by all music-lovers who are still doubtful in their own minds about Berlioz. I have only space to quote one or two salient passages. Referring to a criticism by the famous Fétis, Schumann remarks: "If ever I found a judgment unjust it was

that of Fétis: 'I saw that it was wanting in harmonic and melodic ideas.' Though he should deny to Berlioz (as he has) all his qualities—imagination, invention, originality—how could he be deaf to his richness of melody and harmony? I should not have thought of opposing this cleverly written review of Fétis had I not perceived in it, besides injustice and some personalities, an utter want of sense for this description of music, a positive blindness to its qualities."

Schumann then goes on to praise Berlioz's harmony, and he points out passages which may seem flat, or common, or mistaken, or forbidden by old rules, or unclear, or vague, or twisted and tormented, but "they seem quite proper to Berlioz, and when we try to alter, improve, or take away anything, how flat one's alterations sound!"

The finest and most illuminating passage, however, is the following: "If I were to reproach Berlioz it would be for his neglected middle parts; but here we meet with a peculiar obstacle such as we seldom remark in any other composer. His melodies are distinguished by such intensity of almost every tone that, like some old folk-songs, they will scarcely bear a harmonic accompaniment, and even seem to lose in fulness of tone when accompanied. On this account Berlioz generally harmonises them with a sustained ground bass or with the chords of the surrounding upper and lower fifths. . . . His melodies are not to be listened to with the ears alone, else they will pass by misunderstood by those who do not know how to sing them in their hearts; but for those who do, they possess a meaning that seems to grow deeper the more often they are heard."

Nothing better than this has ever been written of Berlioz's music.

W. J. TURNER.

THE "SPRINGBOK" MAN.—(Continued from page 427.)
have vanished. The North African (Capsian) petroglyphy, from which the Cro-Magnon art is essentially derived, starts with such advanced features of delineation and technique as could only have been built upon such processes as were current in South Africa. This high-class Transvaal petroglyphy and the present fossil remains of this Bushveld man have this in common—that both point towards an independent South African evolutionary centre of the human race and this art; but there is no positive evidence that the art can be correlated with this particular discovery, though it is quite probable.



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THE CHRONICLE OF THE CAR.

OUR BETTER COACHWORK.—THE HUMBER
20-65-H.P. "SIX."

If the general progress of cars towards what is called radical improvement continues to be leisurely, there is one feature of them which has made remarkably long strides in the past year or two. We may still suffer from the old troubles, though probably in a smaller degree, but there is no sort of doubt that we are more comfortable as a general rule. The coachwork on most of 1929 models is far superior to anything "stock" turned out hitherto by the industry in any country.

This applies more particularly to closed cars, as is natural. The craze for the saloon is responsible for the comparative neglect into which all other types have fallen, and it is a great pity. For I do not believe that the saloon, in its present form, will remain the really popular type in this country, and my belief is strengthened every time a new design of open-roof carriage is introduced—that is to say, about once a month. The open all-weather car is the proper car for this climate, with bodywork on the lines of the Humber "Dual-Purpose" or the Singer "As-U-Dryv." Permanently closed cars will of course continue to be built and sold for special purposes and individual requirements, but the universal car of the future, especially in the low and moderate price classes, will be the convertible tourer.

Saloon Improvements.

That, however, is for the future, not too distant perhaps. In the meantime, coachbuilders are providing for our ease and comfort very successfully in the existing types of saloons. That has been the point about nearly all the new cars I have tried for *The Illustrated London News* which has impressed me most. For the first time in the history of the automobile we are getting as much comfort in the average standard closed car as we used to get in a "bespoke" body costing three or four times as much. There is far more room both lengthways and broadside; upholstery is the real thing, and not an imitation with a 100-days' life; and, speaking as a whole, the new sort of saloon is the work of men

with imagination as well as practical experience. Only a very short time ago we used to say that no coachbuilder could ever have driven in his own productions, or he would have gone out of business for pure shame. Most of them must, I fancy, be motorists nowadays.

The New Humber. The saloon on the new Humber 20-65-h.p. six-cylinder chassis is a good example of the modern closed car.

It has more than enough room for five full-sized people dressed to combat Arctic conditions of the worst kind, and swathed in rugs. There is

such as you could probably not buy "bespoke" for less than twice the money.

Engine Changes.

There are certain interesting changes in the design of the 1929 model of the 20-65-h.p. Humber. In the first place, the yield of power is stated to be considerably greater than it was in last year's type. This is probably due, in part, to the adoption of a new turbulent cylinder-head, in which the combustion-chambers are machined all over, and to the new layout of the valves. The general Humber scheme is retained—the inlets, push-rod operated, superimposed on the exhaust, of the mushroom order—but a higher compression ratio has been secured by inclining the inlet-valves. The engine is mounted on a sub-frame, supported on rubber blocks at four points. The engine's dimensions are the same as before, 75 by 116, which means a tax-rating of £21, and a capacity of just over three litres. A magneto is used instead of the more usual coil and distributor, and a twin horizontal Zenith carburettor. Everything about the engine is accessibly arranged, especially that most important part, the oil-filter, which can be taken out for cleaning and replaced in a few minutes without trouble. The four-speed gear-box has right-hand control. The brake system is rather unusual, the pedal operating the two front-wheel brakes in conjunction with a band-brake on the transmission, and the lever the rear-wheel brakes. They are very efficient.

Smooth Running.

The principal attraction of the Humber on the road is its remarkably smooth running, combined with excellent flexibility. It is a heavy car, but the engine makes light of its load. I do not think it is specially fast, but it has a very comfortable cruising speed of about 45 miles an hour, and a sound performance on hills, whether short and steep or long and trying. The springing is good, and so is the steering, and these, combined with a noticeable absence of vibration, make the driving of the car a real pleasure. The price of the saloon is £845.

JOHN PRIOLEAU.



OUR "CAR OF THE WEEK": A 20-65-H.P. SIX-CYLINDER HUMBER SALOON.

plenty of headroom—an advantage which is not so common as it should be—and this in spite of the fact that the car, as a whole, has particularly low lines. This is an instance of really clever design, for the seats are not particularly low. The back seat is extremely comfortable, especially as regards the angle of the cushion and squab. It holds you firmly in the most restful position. The interior of the car is as attractively finished as the outside, all the detail work of the equipment being carefully carried out in first-class style. The instrument-board is one of the best laid out I have seen for neatness and workman-like design. Altogether, a really luxurious body,

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SPRING DAYS FOR MOTORING.

THE JOYS OF THE OPEN ROAD. By "THE ROADMAN."

IN a few days we shall see the end of March and with it a large addition of cars on the road, by reason of those folk who take out their licenses from quarter to quarter and hibernate their cars



MOTRING IN A MUCH-DISCUSSED PART OF THE LAKE DISTRICT: A 25-H.P. SUNBEAM ON WHINLATTER PASS, WITH SKIDDAW IN THE BACKGROUND.

A storm of protest was raised lately by a proposal to carry overhead electric power cables along this beautiful road over the Whinlatter Pass in Lakeland.

in their garages from the end of September to the end of March. Easter also coming will give motorists an opportunity to enjoy the pleasures of the road for three or four days in early spring weather. The frost has had its advantages in keeping back the young shoots on the hedge-rows and trees, but the last few days of sunshine have brought them forth, peeping from their buds, with extra freshness. The most certain way of ensuring a pleasant drive is to pick out on a good up-to-date map some route whereby one can stick mainly to the by-ways and avoid the main thoroughfares as much as possible. One can get almost to any place nowadays through woods and past green fields, with few vehicles ahead and sometimes no other in sight behind for many miles. Of course, you will have to cross main roads occasionally, and that is where care—and great care—should be exercised, as holiday folks are apt to imagine they own the main roads, and cars emerging from side turnings can only creep across at their own risk when the main-road traffic slackens for a moment. At the same time, the by-road motorist gets the best of the deal, as he sees the countryside without being hustled. If, by chance, one gets gathered into a traffic stream, remember that cars generally travel in groups—that is to say, a dozen or so cars are all being driven at about the same speed—and so, unless you are particularly fast, you cannot get ahead of them; the only other method to get rid of them is to halt and let them get ahead of you. My practice when holiday motoring is to let other people pass me if they show that inclination, instead of attempting to pass them, as it is less risky, for one thing, and gives one a chance to drop back and so be rid of them quicker.

Some Quaint Old Inns. In the early days, before inns were greatly spread throughout the country, it was the duty of the clergy to entertain travellers, and that is why there are so many inns and similar old houses near churchyards, these having probably begun their career as church-houses or guest-houses. One is led to make this remark because it is only in the holiday season, when touring without any fixed programme as to where the journey is going to end on any particular day, that one notices and pays more attention to

the inns and hosteries of rural England. Last year, at this season, I was astonished at the number of White Hart inns, and in talking to an antiquary was told that these were the first inns to be built by corporations, or at least under their license, starting from the days of Simon de Montfort and Richard II. In fact, it was because Richard the Second's badge was a white hart that they were so styled. That was why, when Richard was deposed, no more White Hart inns were set up, these giving place to the White Swans of Henry the Fourth's time, the Antelopes of Henry VI., the White Lions of Edward IV., and the White Boars of Richard III. Most of us know the White Hart at Guildford, and also the one at Brentwood, where the old building lies hidden behind a more modern front. Another inn on the Portsmouth Road is the Anchor at Liphook, which was a favourite resort of Edward II. when hunting in Woolmer Forest. Queen Anne, when visiting the Stag Hunt, also put up here. Mention of Kings reminds me, however, that the old King's Head at Rochampton, near the bus stand, has as its signboard a portrait of King Henry VIII., that being the King's head from which it is titled. Antiquaries might do worse than stop here on their way out of London city and see some of the curious relics it contains. Marlborough is rather a pleasant town, and one of the coaching inns which has had a remarkable history is the Castle Inn there. But one could yarn for ever on "pubs," though I know of worse ways of spending holidays than looking up these ancient inns.

Sunbeam Start Racing Again.

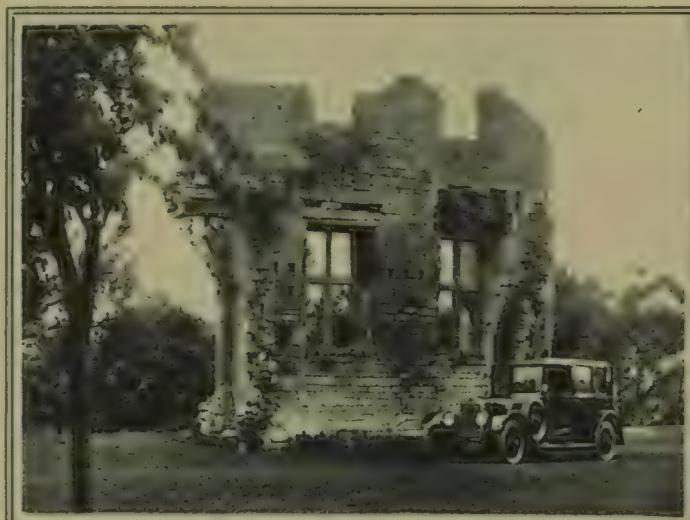
Mr. Kaye Don hopes to create fresh speed records with the twelve-cylinder Sunbeam car this season, and he welcomes the advent of spring so that he can get on the road and practise. This year, the Sunbeam Motor Company are returning to their racing programme, which they have dropped in the last two years. The public can now buy the 16-h.p., the 20-h.p., the 25-h.p., and the three-litre Sunbeams, all with their six cylinders, as well as the 35-h.p. with its eight cylinders. The three-litre also has its supercharged engine or its non-supercharged engine. But, whatever type of Sunbeam one meets on the road, they are always found fast, smooth-travelling carriages, with plenty of room in the coachwork to carry a family, and its luggage. This year, Sunbeams will be seen racing for the Tourist Trophy, for the Double-Twelve Junior Car

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£1395 for the 30-h.p. eight-cylinder, and £1975 for the 35-h.p. eight-cylinder limousine, this manufacturer caters for a very wide market.

Lanchester Eight-Cylinder.

The latest Lanchester to be seen on the road is the new eight-cylinder styled the 30-h.p., which really pays a tax of £31 because its R.A.C. rating is 30.7-h.p. This eight-cylinder-in-line engine, with its overhead valves operated by an overhead cam-shaft, has ten bearings for its crank-shaft, so it is easily conceived why it runs so smoothly, irrespective of its higher power-giving unit. A B.T.H. magneto and Delco coil-ignition are provided, as, like all high-class cars, dual ignition is given, so that you can start off with the coil and carry on with the magneto when the engine has got working on the open highway. The Lanchester 21-h.p. six-cylinder and the still older



ANCIENT AND MODERN: A 21-H.P. SIX-CYLINDER LANCHESTER LIMOUSINE BESIDE RUINS OF CAMPDEN HOUSE, CHIPPING CAMPDEN.

Campden House, in Gloucestershire, was a Royalist stronghold during the Civil War, and was destroyed by Viscount Campden to prevent its seizure by the Parliamentary forces.

40-h.p. Lanchester six-cylinder yet remain in this firm's programme, so their patrons have the chance of choosing between a light or a big "six," as well as the "straight-eight" type. Lanchester and carriage-comfort have always been synonymous words since the first Lanchester carriage was produced before 1900, when they adopted the old Cee-spring type of suspension, to say nothing of wick-feed carburetters; and much of those ancient vehicles is incorporated in modern motor practice and design to-day.

Caravans for All Purposes.

Eccles Motor Caravans, Ltd., at Stirchley, Birmingham, are

builders of caravans for all purposes, whether it be horse-boxes, ambulances, or living-rooms. Most of us know these Eccles caravans as trailers that we meet stowed snugly away in picturesque sylvan corners of our countryside, peopled by happy families enjoying the open-air life. Which reminds me that intending caravanners are advised to go into their requirements early, and deal with Messrs. Eccles or their agents as soon as possible to ensure prompt delivery, whether they intend to buy or hire caravans for their holidays this year. And this year may probably be a great caravan year, because we are promised a summer equal in intensity of heat and long continuation of fine weather to the cold and frost of our winter months, so that a bumper summer can be hopefully expected to compensate the motoring community for the cutting short of their journeying in the earlier part of the year.



-HOW TO TAKE YOUR HOME WITH YOU ON A HOLIDAY:
AN "ECCLES" CARAVAN ON TOUR.

Club event, and also at Phoenix Park Irish races, to say nothing of many events at Brooklands. As the prices are £550 for the 16-h.p. Sunbeam touring car,

[Continued on page 16]



Car design in its newest form . . . the Grafton coupé, a Grosvenor-built body on a Vauxhall-built chassis. Priced at £630. With wire wheels £10 extra.

In the current vogue and meeting current driving conditions

*Its high average speed means
greater comfort, greater security*

The most fascinating thing about the Vauxhall's high average speed is that you don't have to *try* to go fast! No forcing the pace . . . no hurry. Simply drive normally, comfortably, smoothly.

You are not conscious of unusual speed. Yet all the time a high-

powered engine is driving high-ratio gears. Rapid acceleration is bringing you up from a crawl to a dash in a few seconds. You are going round bends faster than usual, for there is no sidesway to make you slow down. You are making a high average speed . . . in comfort . . . in safety.

In safety — for your brakes can bring you to a standstill from 60 miles an hour in three seconds!

And in motion or at rest the Vauxhall is a picture of grace, with its fluted bonnet, its distinguished coachwork.

The huge financial, research and engineering resources of General Motors, by providing

the newest and most efficient equipment, have enabled this fine car to be built and sold at notably moderate prices. The Vauxhall chassis is built of 97% British material and with 100% British labour.

Princeton tourer, £495; Bedford saloon, £520; Melton two-seater (body by Grosvenor), £525; Velox fabric saloon, £555; Kimberley saloon (body by Grosvenor), £650; Kimberley enclosed limousine (body by Grosvenor), £675; Kimpton saloon (body by Mulliner), £675. Triplex Glass can be fitted to all models at a small additional cost.

Write for booklet to Dept. 13, Vauxhall Motors Limited, Luton, Bedfordshire.



Vauxhall

Continued.
There is one thing which one need not do nowadays when travelling in caravans, and that is to camp down near water. Ample provision is made on the

of the cylinders. Both sets of plugs for each cylinder were on the same side when the cast-iron heads were fitted. It will be a sort of guide, when we see a 1929 Rolls-Royce engine, as to where the sparking-plugs are fitted. The aluminium head adds a little more "zip" to the engine, which makes acceleration even better than before, so that, from dead slow on top gear, one can raise the speed to seventy miles an hour on level road inside the minute with the new head, if one can take as gospel the enthusiastic report of this improvement given me by a gratified owner.

Hooper's Coachwork. Fashion changes, even in coachwork, but the observer using the highways to-day will find that the special purpose-made coachbuilder's carriage is so distinctive that it is easily picked out on the road from the general mass of other machine-made vehicles.

Hooper's coachwork is always particularly distinctive on account of its general air of dignity. You feel, as you meet a car coming along the road fitted

with this builder's craftsmanship, that here is indeed a carriage; also it looks as if it will last for ever, while being more highly polished—as if, somehow or other, the chauffeur or owner manages to drive it and keep it cleaner than most, even in these days of cellulose enamels. Bright sunshine has shown the town carriage off very well this last day or so, as the tops that have been pulled over during the recent inclement weather have now been thrown back, and so let the chauffeur appear as a coachman, well detached from the brougham behind, in which the passengers recline. One of the features which may, perhaps, not be noticed in Hooper carriages is that the wings are so designed as to protect thoroughly the handles of the doors, and practically all the panels, from being mud-splashed—an important item when

light gloves and lighter clothes are apt to be marred if the passenger is not particularly careful when getting in or out of the vehicle.

The Singer Family.

Among the cars seen on the road are the Singer family—the Junior, the Senior, and the Six. The saloon car is no longer the exclusive possession of the rich, the Singer Junior saloon costing only £160, yet the body is designed to accommodate two persons on the rear seat and two on the front, these seats being separate and easily adjustable. The Senior saloon has a windscreen of Triplex glass, and, for the extra £100 it costs, accommodates three on the rear seat, and the four doors can be locked; pile carpets cover the floor, while pneumatic upholstery is provided for the seats. Still, it cannot be considered expensive at the price, although it is a bit more "posh" than the Junior. On the other hand, an extra £90 on to the price of the Senior model buys the Singer Six saloon, which has Triplex glass fitted to wind-

THE LATEST "A" TYPE SAFETY STUTZ COUPÉ, PRICED AT £1295: A CAR WITH AN ENGLISH BODY BY LANCEFIELD COACHWORKS, BUILT FOR WARWICK WRIGHT, LTD.

Messrs. Warwick Wright, Ltd., are the sole concessionaires for Stutz cars.

modern caravan to carry quite a nice supply of water for all purposes, and though, of course, it is wise to use what you have quickly and renew it with fresh as soon as possible, one is not compelled to halt near a spring or stream.

Rolls-Royce New Aluminium Heads. There have been two recent announcements of some importance made by the Rolls-Royce Company. The first was the indication that arrangements are being made to keep Rolls-Royce a British-controlled company for now, henceforth, and evermore, though I do not blame the American investing public for buying up the shares, if they can get them. The second is the new aluminium heads fitted to the New Phantom 40-50-h.p. Rolls-Royce engines, instead of cast-iron heads, and the placing of the sparking-plugs on opposite sides of the cylinders—that is to say, those actuated by the coil-ignition are fitted on the one side, and those fired by the magneto on the other side, so that a synchronised sparking takes place on opposite sides

with this builder's craftsmanship, that here is indeed a carriage; also it looks as if it will last for ever, while being more highly polished—as if, somehow or other, the chauffeur or owner manages to drive it and keep it cleaner than most, even in these days of cellulose enamels. Bright sunshine has shown the town carriage off very well this last day or so, as the tops that have been pulled over during the recent inclement weather have now been thrown back, and so let the chauffeur appear as a coachman, well detached from the brougham behind, in which the passengers recline. One of the features which may, perhaps, not be noticed in Hooper carriages is that the wings are so designed as to protect thoroughly the handles of the doors, and practically all the panels, from being mud-splashed—an important item when



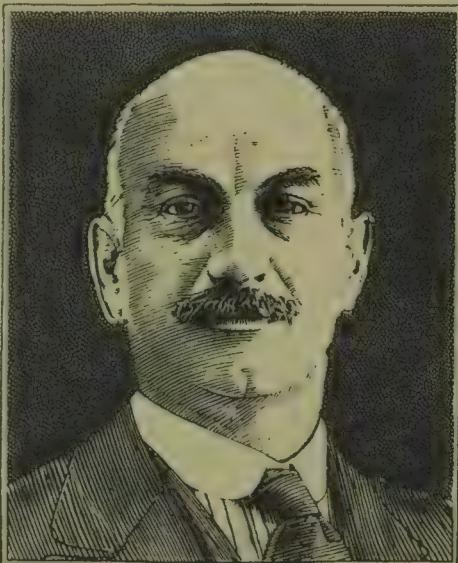
THE LATEST "A" TYPE SAFETY STUTZ COUPÉ, PRICED AT £1295: A CAR WITH AN ENGLISH BODY BY LANCEFIELD COACHWORKS, BUILT FOR WARWICK WRIGHT, LTD.

This car, now on its way to Australia, will be used there for demonstration purposes by Messrs. Dalgety and Co., of Sydney, retailers for Rolls-Royce, Ltd.

screen and windows, a six-cylinder engine of course, a little longer wheelbase, and the same comfortable equipment as is provided on the Senior model

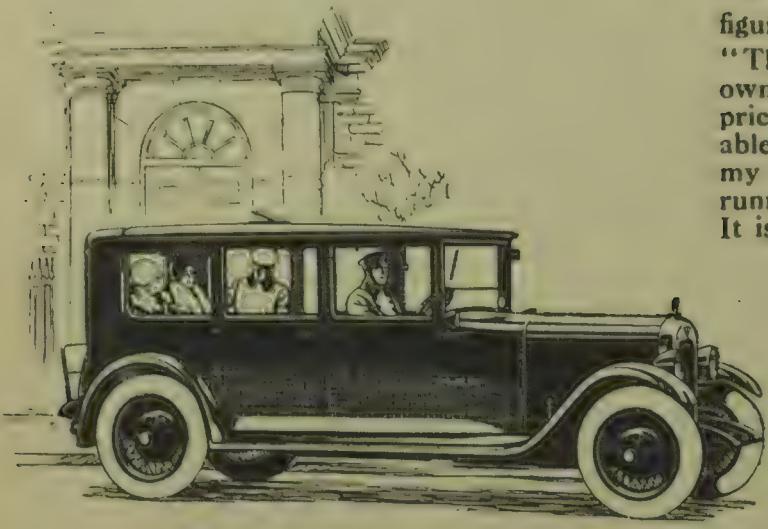
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Sir Herbert Austin K.B.E. and the 20 h.p. 6 Cyl. "RANELAGH"



PRICES:

AUSTIN "SEVEN"	from £130
AUSTIN "TWELVE"	from £250
AUSTIN "SIXTEEN"	from £305
"Light Six"	
AUSTIN "TWENTY"	from £395
All front screens of Triplex Glass	



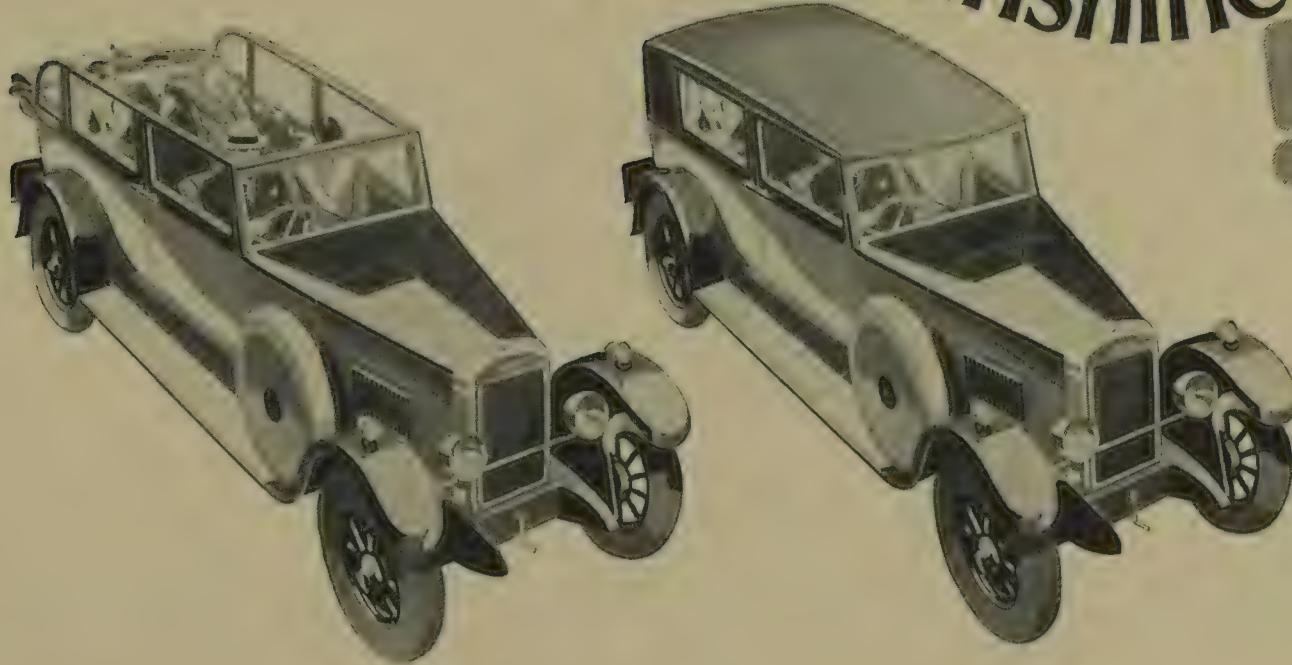
"AS public appreciation of motoring increased it demanded a new standard of luxury; luxury, however, unattainable under a four-figure price—until I designed the 20 h.p. 6-cylinder 'Ranelagh' Limousine. This Limousine gives the appearance and fine performance that an owner would expect from any other seven-seater at three times the price. It is equipped with every refinement and fitted with an adjustable central screen, enabling it to be driven by owner or chauffeur. In my opinion there is no more distinguished car produced, yet the running costs are gratifyingly low and the purchase price only £630. It is unnecessary to pay more."

Austin
"LONGBRIDGE
WORKS
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479-483, Oxford St., W.1
Service Station & Showrooms:
Holland Park Hall, W.11

but why
shut out
the sunshine?



A saloon car is the best in the Winter, but an open car is nice in the Summer. There is no need to deny yourself the health and pleasure of sunshine when it is here to enjoy. This SINGER SUNSHINE SALOON is ideal whatever the weather—open or closed in a moment, merely by turning a handle. The collapsible roof winds up or down and locks itself in position. No need to stop or get out. Adjustable glass windows are identical in appearance to a saloon. As smart a car as you could ever see.

Order a SINGER SUNSHINE SALOON and enjoy motoring to the full. The JUNIOR Model costs £175 complete with four-wheel brakes and Newton hydro-pneumatic shock absorbers. The SENIOR Model costs £270 with Triplex glass windscreens, untarnishable chromium plating and Dewandre vacuum servo brakes. The SIX Model costs £350 with Triplex glass all round and one-shot central lubrication. Separate booklets describing each model, post free from SINGER & CO. LTD., COVENTRY. London Showrooms: 202, Gt. Portland Street, W.1.



SUNSHINE

SINGER

SALOON

including roof lamps, ash-trays, and an interior driving mirror, as well as curtains provided both for the side and rear-light windows.

Swift New Gear-Box. The popular Swift model to-day is the

10-h.p. four-cylinder, rated at 9.7-h.p., and provided with a new silent four-speed gear-box. Though of such low rating, the new Swift fabric saloon, costing £260, or £270 with its "sun or shade" top, is quite a full-sized carriage, and the new four-speed gear-box, combined with the liveliness of the engine, has enabled it to carry heavy loads up steep hills quite quickly, so that the road average speed made by owners of 10-h.p. Swifts is fairly high. Besides the small Swift, there is also the 14-19-h.p. model which, with fabric saloon costs £375. This is a bigger car and rated at 12.8-h.p., so only pays a £13 tax. Swift cars are fitted with Solex carburetters, the jets of which are so easy to clean by simply undoing the large hexagon nut on top of the float chamber; the body of the float-chamber, with the jets integral, can then be removed. The only point which must be remembered is that while unscrewing the nut care should be taken to support the float-chamber, otherwise this will be free to fall when the hexagon nut is undone. By taking away the float-chamber body the main jet and the compensating jet will be seen side by side on an external boss, so it is very easy to clean them by blowing through them—the only proper method to be adopted. Wires or pins should not be used, as they might enlarge the aperture of the jets and so spoil the whole of the setting calibrations.

Traffic Signals, Safety First. The insurance companies, such as the Royal Insurance Company, have a large amount of motor-car business, so that

they are particularly interested in all safety-first precautions, in order that as few as possible accidents may happen. This is a very humanitarian

idea, as well as a business benefit to reduce the number of claims. At the same time, the traffic signal pamphlet recently issued by the Royal Insurance Company deserves many compliments, because on a single sheet are given illustrations and explanations of signals to drivers of other vehicles by a driver, signals by drivers to police constables, and signals given by police constables, to the traffic generally. Ten minutes' study of this sheet can firmly fix in the mind of most drivers the proper signals to give when changing direction or stopping, and the meanings of the various signals given by the police constables on point duty and when controlling traffic. The Royal Insurance Company, although specialising in comprehensive motor vehicle insurances, issues "third party only" policies at very low premiums, which may

be of interest to those motorists who go and buy very old second-hand cars which are not worth insuring except for third party risks.

Crossley Sportsman's "Occasional Five."

The 15.7-h.p. six-cylinder Crossley chassis was first introduced with a popular coachbuilt saloon selling under five hundred pounds, and having an interior finish of a pleasing character and of the highest quality in every way, in conformity with the usual Crossley practice. Recently, Crossley Motors announced the addition of the sportsman's coupé on this 15.7-h.p. six-cylinder chassis, at a price of £525, but since its introduction the demand has been so much greater than was anticipated that the production has been more than doubled. Consequently, it has been decided to reduce the price of this car to £495, including safety-glass front screen. This car is also called the "Occasional Five" because, although it really is the new type of two-seater, with ample room in the back under the cover of the coupé head for three

[Continued overleaf]

A HAPPY COUPLE WHO HAVE HEARD THE CALL OF THE OPEN COUNTRYSIDE: A TRAVELLING HOME CONSISTING OF AN 8-FT. ECCLES "DE LUXE" TRAILER CARAVAN.

The vehicle here illustrated was supplied by the London Caravan Company, 154-6, Great Portland Street, W.1.



THE SWIFT "TEN": AN ATTRACTIVE TWO-THREE-SEATER, WITH DUAL COLOURS, AND WIRE WHEELS.

This photograph shows the latest 10-h.p. Swift, fitted with wire wheels, which cost £7 7s. extra. The car sells at £220 with artillery wheels. Dual colours are obtainable without extra charge.

WARNING to MOTORISTS

SOME motorists may not be aware that there are several firms marketing motor oils under the grade letters which have by reason of our long use become associated solely with Wakefield CASTROL.

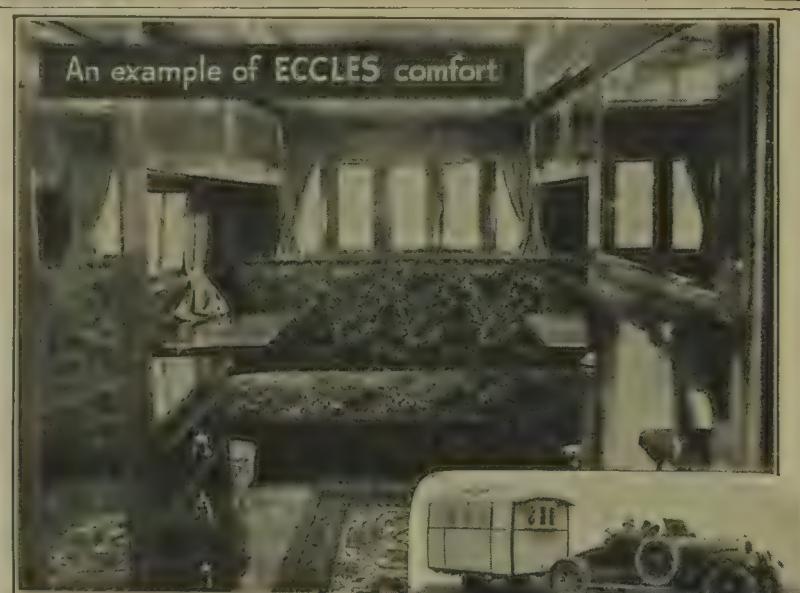
We must warn all motorists to make certain that they obtain Wakefield CASTROL by asking definitely for Wakefield CASTROL "CW," "AA," "XL," or whatever is the CASTROL grade required, and not just for "CW," "AA," "XL," etc. A valuable protection is to buy either from Wakefield Branded Cabinets, in sealed tins, or otherwise to see the package from which the CASTROL is drawn.

Remember that while CASTROL Grade letters may sometimes be copied,

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itself is inimitable!

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YOUR ECCLES CARAVAN should be ordered now for Easter.

A comprehensive range of
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at our Showrooms.

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ROLLS-ROYCE

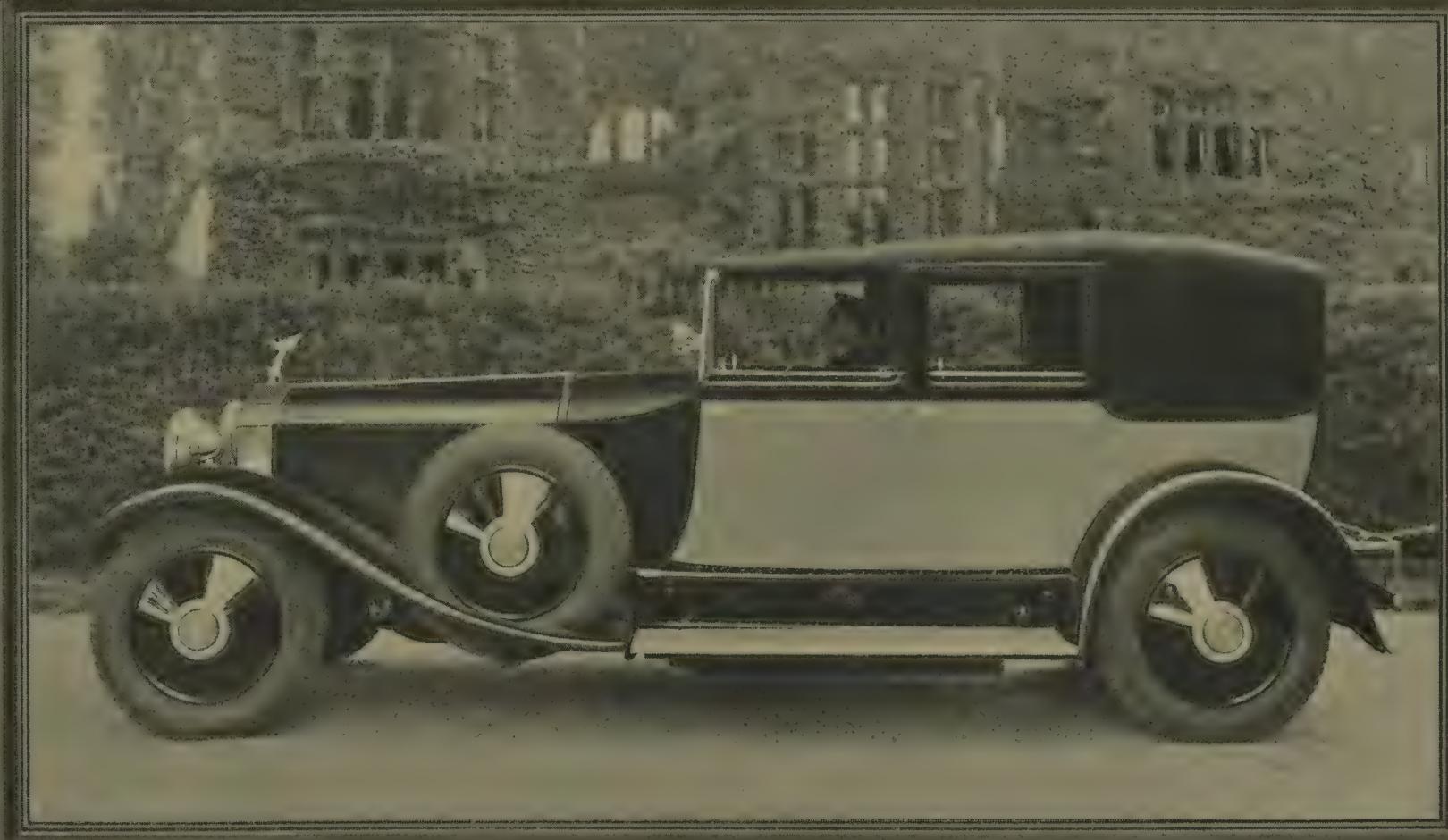
The Best Car in the World

"The seemingly impossible has been achieved for both cars are better than ever. It is remarkable that although many competitive car builders strive to produce rivals for the title 'The Best Car in the World' Rolls-Royce still retains its pride of place."

Tatler, 10th October, 1928



ROLLS-ROYCE LIMITED
14-15 Conduit Street
London, W1



The Hooper Sedanca on Rolls-Royce chassis that again won the Premier Award, Concours d'Elegance, Biarritz, September 4th, 1928. Similar cars were also awarded the Premier Prize, Concours d'Elegance, at Cortina d'Ampezzo, Italy, and Grand Prix d'Honneur, Monte Carlo, during 1928.

*Hooper & Co. (Coachbuilders), Ltd., Motor-body Builders to H.M. the King,
54, St. James's Street, Piccadilly, S.W.1.*

Continued.
people, this space is really meant to carry the luggage of the two front passengers on tour. A *de luxe* coachbuilt saloon at £575 is also included in

one-and-seven, something under a penny a mile for fuel to carry five people and a reasonable amount of luggage—or, in other words, one-fifth of the cost of railway travelling, as far as the petrol bill is concerned at any rate; or, if only four people are carried, a quarter of that cost! Consequently, a 20-60-h.p. Vauxhall Bedford saloon, costing £520, is an excellent investment, to say nothing of the pleasure you may get out of its use and the time it may save you in point-to-point cross-country journeys. That is the benefit of motoring: you go direct from point to point, without any tiresome changes or waits. This Vauxhall, by the way, can give you sixty-five miles an hour, if you wish to push it along when in a hurry, but forty is a very comfortable touring speed.

Morris Car Range.

Morris owners are the more numerous on the road at the present moment, and are likely to be further increased, as the range has been widened since last year. The new Morris Minor with the saloon body, costing £135 complete, has been added to the cheaper category since last spring, while the Morris Six-cylinder, with its saloon, costing £375, has increased the choice of types of cars for Morris patrons at the other end of the scale. Consequently, Morris Minor, Morris-Cowley, two types of Morris-Oxford, and the Morris "Six" are all offered to the motoring public by Morris Motors (1926), Ltd., out of their works at Cowley, Oxford. The two new models, the Morris Minor and the six-cylinder, both have overhead-valved engines, operated by overhead cam-shafts; also, both have coil ignition, whereas the Morris-Cowley and the Morris-Oxford cars have side-valved engines and magneto ignition. The Morris-Oxford models consist of a 14-28-h.p. and a 16-40-h.p.: the latter differs by having vacuum feed for the petrol and a four-speed gear-box, worm final drive, and a 4 ft. 8 in. track, so gives plenty of room for a very wide body. Triplex glass is now fitted to all the Morris models at a small extra

charge, and on the saloon coupé leather upholstery can be substituted for the cloth upholstery, for those who wish it, at a very slight increase in cost.

United Motors Offer Chandler.

Multi-cylinder engines are all the rage at the present moment, especially to people who can afford to spend between four hundred pounds and seven hundred pounds on their motor-carriages. The United Motors, Ltd., of Walnut Tree Walk, S.E.11, offer four multi-cylinder cars to their patrons. These are the Chandler 24-h.p. six-cylinder; the Royal Chandler "75," with eight cylinders, rated at 28.8-h.p.; the "Big Six" rated at 33.7-h.p.; and the Royal "85," an eight-cylinder engined carriage, rated at 36.4-h.p. All these have Schebler carburetters, Delco-Remy coil ignition, Westinghouse vacuum servo-operated four-wheel brakes, the "Royal" eight-cylinder being fitted with "one-shot" chassis lubrication, and likewise also the "Big Six" and the Royal "85" Chandler. Consequently, there is very little trouble as regards maintenance for their owners. The prices of these cars are very moderate also, as the 24-h.p. or "small six" Chandler costs £410 as a coupé, the eight-cylinder Royal "seventy-five miles

A VAUXHALL 20-60-H.P. BEDFORD SALOON CONVEYING THE BRITISH ECONOMIC DELEGATION IN AUSTRALIA DURING A TOUR OF VICTORIA: A BAD ROAD IN THE AUSTRALIAN BUSH.

this Crossley range on this 15.7-h.p. chassis; so a choice of three types of closed carriages is given to Crossley customers.

Twenty Miles Per Gallon. Now the price of petrol has increased to one-and-sevencents a gallon, including a fourpenny tax, the 20-60-h.p. six-cylinder Vauxhall, rated at 20.9-h.p., should increase its popularity, as it has a petrol consumption of twenty miles to the gallon, when putting up a fast average road speed. Twenty miles for



THE NEW MORRIS SIX "CLUB" COUPÉ. A CAR WITH A BODY BY GORDON ENGLAND ON A SIX-CYLINDER 17.7-H.P. MORRIS CHASSIS.

Low-built, light, and with particularly graceful lines, this new Morris makes an attractive model, either for "sporting" or general purposes.

an hour" £545 as an eight-cylinder saloon, the "Big Six" saloon costs £575, and the Royal "eighty-five miles an hour" eight-cylinder saloon £665; so you get a lot of motor for your money, as well as comfortable

[Continued overleaf]

DAIMLER

The merit of the Daimler car is not the work of a year or of ten but of a generation. The qualities that have made the Daimler famous have been built up within an organisation that has been under a single direction for twenty-five years.



In the same way the reputation of the Daimler has grown by the steady support of favourable public opinion. Ever since the British motor industry commenced, the discriminating public has shown its faith in the Daimler and always the Daimler has justified that faith.

Officially Appointed Distributors

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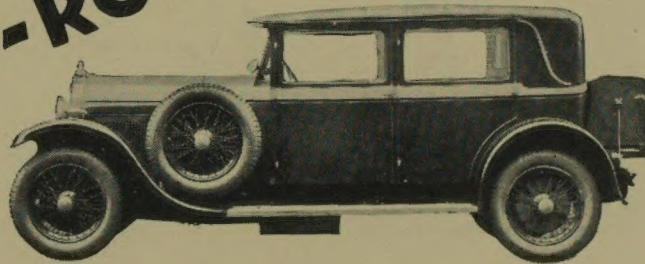
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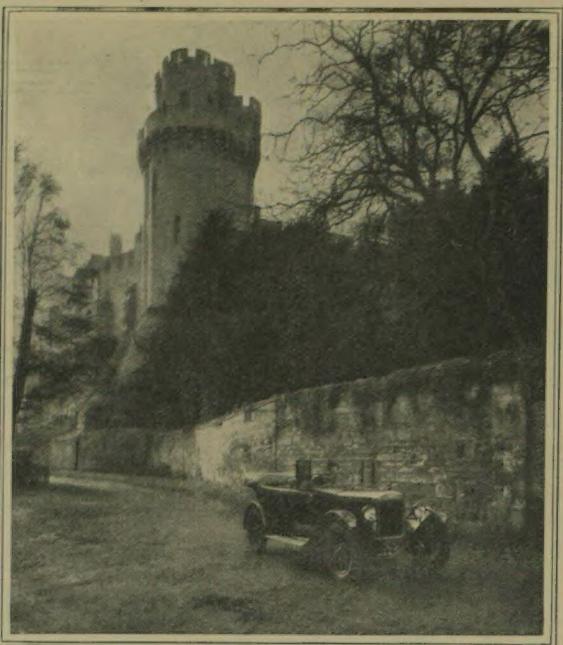
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Continued.]
coachwork and innumerable gadgets. United Motors, Ltd., by-the-bye, also sell the 16-h.p. six-cylinder Darracq saloon, with its Perrot four-wheel brakes and vibration-damped crank-shaft, which costs £625 complete.

His Majesty's New Double-Six. His Majesty the King has graciously honoured Stratton-Instone, Ltd., with an order for a new Daimler car for his Majesty's personal use. The new car, which will be delivered in the early summer, is a Daimler "Double-Six" 30-h.p. chassis, fitted with a Hooper brougham body. This car will be for his Majesty's personal use as distinct from the larger Daimlers which his Majesty uses on State occasions. Messrs. Stratton-Instone, Ltd., have certainly increased sales of Daimler cars since they took over from the manufacturers the general control of the output. Also, "Double-Six" Daimlers are now among the most dignified cars to be had, as not only do they look worth their money, but they have the advantage of possessing speed with comfort. This sweeping along of the Daimler is largely due to the silence of the sleeve-valve engine, the over-sized Dunlop Fort tyres, and the rapid acceleration of the engine if called upon to put in a piece of fast work. There is a wide range of chassis to choose from in the Daimler line at present, starting from the owner-driver type of 16-h.p. six-cylinder, up to the State carriage 50-h.p. "Double-Six," so that one can get every possible size and shape of coachwork on one or other of the various Daimler chassis of six or twelve cylinders.



AN AUSTIN "TWELVE" TOURER AT WARWICK CASTLE: A MODERN VEHICLE IN A PICTURESQUE HISTORIC SETTING.

Coil Ignition on Austin "Seven." The Austin Motor Company give an excellent range of six-cylinder Austin "Seven," and four-cylinder cars, without any great modifications or alterations in the design of their models since last year. In fact, Austin owners have more or less made money by keeping their old cars, as prices have been increased and not lowered since last spring. True it is that the Austin "Seven" now has a coil instead of a magneto, but that is a change which makes no difference to the operator or the owner. Coil ignition is more popular to-day, and the new 16-h.p. six-cylinder also has coil ignition, though the 12-h.p. four-cylinder Austin still retains its magneto. At the same time, one must not be at all surprised to learn that next year this model will have coil ignition too. The position of the petrol-tanks, too, has been rather improved, but outside such details Austin cars remain very much the same, both in excellence, price, and performance, as they were last year—and hard to beat for the money. All Austin prices now include Triplex front screens, which, no doubt, has helped to put up the price of Triplex shares; and Triplex is fitted in the *de luxe* saloon models to all windows at a small extra charge.

World's Speed Gold Trophy. It is pleasant to record that Major H. O. D. Segrave has now succeeded in acquiring possession of Sir Charles Wakefield's gold trophy given for the world's car maximum speed record. It may be

remembered that Alderman Sir Charles Wakefield, ex-Lord Mayor of London and most generous of donors to the motor industry, presented to the Royal Automobile Club last year a gold trophy to be awarded to the driver of the car to which is ascribed the highest speed officially accepted and recorded up to that date. A joint committee, composed of the Royal Mint Advisory Committee and of the Committee of Taste, appointed by the Worshipful Company of Goldsmiths, was entrusted with the task of selecting an appropriate design. The design chosen was a very beautiful model entitled "The Spirit of Speed," by Mrs. Harold Stabler, the well-known sculptor. This represents a winged figure, original in conception and execution, symbolically expressive of its title, and it was cast in gold to the value of £1000. The winner gets a replica in silver and an annuity of £1000 per year while his record remains unbeaten. It may be remembered, of course, that Sir Charles Wakefield introduced Castrol lubricating oil to the motoring public, with great success to its users.

Warwick Wright Colonel Warwick Wright little imagined, when he put the Stutz car on Brooklands track last year under the title of the "Black Hawk," that he was heralding the new Stutz model for 1929. The new 36.4-h.p. eight-cylinder Stutz has an R.A.C. rating of 36.4-h.p., and an engine with overhead valves operated by overhead cam-shaft and capable—so it is said—of putting up a maximum speed of between eighty and ninety miles an hour as just an ordinary standard chassis fitted with ordinary coachwork and all equipment. The servo brakes are now controlled by an adjustable air valve on the instrument-board, so that the driver can regulate them to a nicety, and it is said that this device practically eliminates all skidding. There is a feature about this Safety Stutz which makes it deserve this title—that is, it cannot roll backwards on a hill, as it has an automatic device (a form of sprag) which makes it impossible for the car to roll backwards except when in reverse gear, when the clutch is thrown out, making it as easy to start from standstill on a steep hill as on the level. Another safety feature is that, while most cars carry front and rear bumpers nowadays, the solid steel running-boards of the Stutz act as side bumpers and collision buffers should the vehicle be charged broadside by any other.



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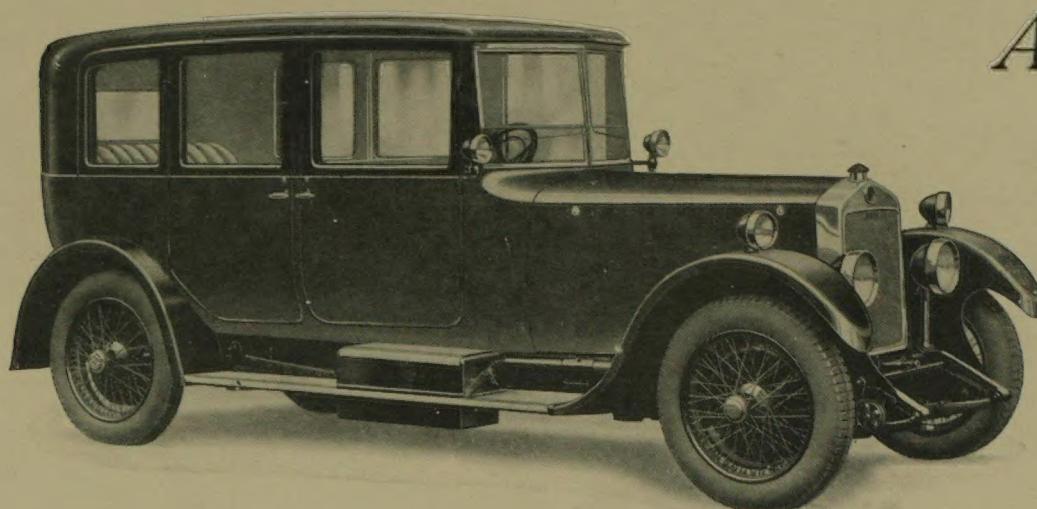
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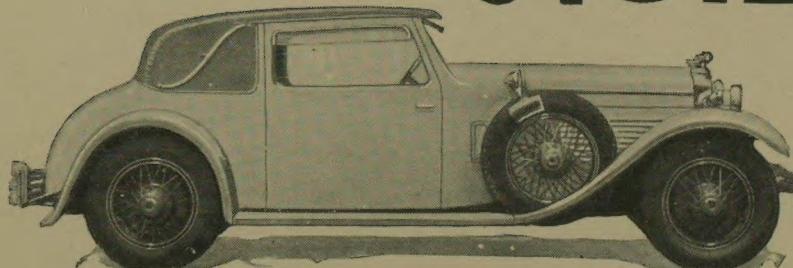
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An automatic device which makes it impossible for the car to run backwards, except in reverse gear, making it as easy to start from a standstill on the steepest hill as on the level.

THE SAFETY
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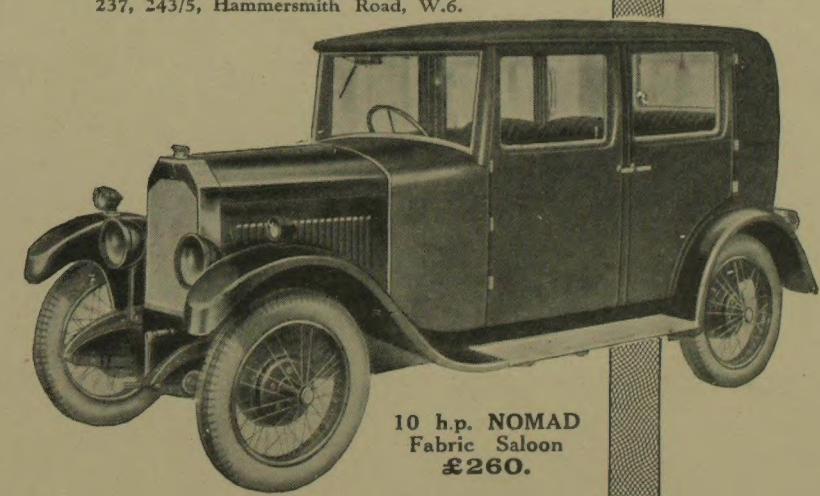
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